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COURIER

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The Care and Feeding of Artists

Scenes from Life of Brahms

JANUARY 15, 1947
25 cents

Robert Merrill Baritone, Metropolitan Opera Association. Star, RCA-Victor Show (NBC, Sundays, 2:00 P.M., EST)

1897–1947

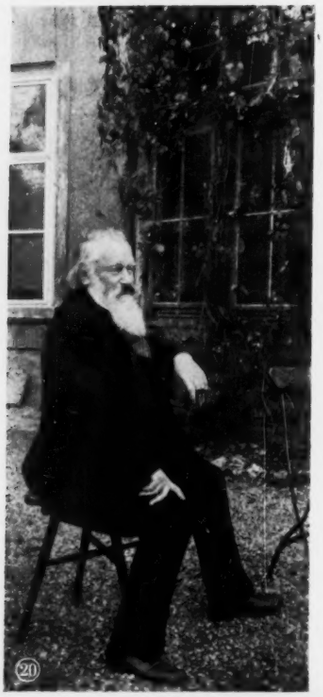
FIFTIETH ANNIVERSARY OF BRAHMS' PASSING MARKED BY MUSICDOM

JOHANNES BRAHMS IN HIS LATER YEARS

from a photo made at about the year 1890. At this time the composer said to a friend: "Lately I have plagued myself to no purpose; heretofore, I never had to do that, ideas always come to me so easily." But he completed, among other works, his G major quintet.

BRAHMS IN 1853

from a silver print by J. J. B. Laurens, made at about the time when Brahms visited Schumann. Below, the composer in 1861-2, just before leaving Hamburg for Vienna.



IN HIS GARDEN →

from a photograph made in 1894 by Maria Fellinger.

(Below)

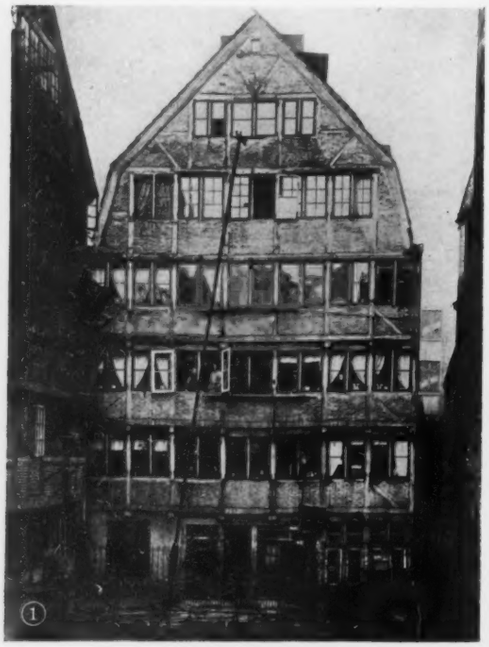
SITTING ROOM IN THE KARLGASSE LODGINGS IN VIENNA

the house in which he passed away on April 3, 1897.

(Below)

BIRTH HOUSE IN HAMBURG

Here on May 7, 1833, in a small back room, the master first saw the light of day.



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NEW YORK JANUARY 15, 1947 No. 3144

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TETE A TETE

over a musical score. Helen Jepson, soprano, and Efrem Kurtz, conductor of the Kansas City Philharmonic Orchestra, with which the singer appears on Jan. 14 and 15, singing Mendelssohn, Cilea and Massenet items.

Good Prospects for 1947

The New Year starts on a high note, musically. Some reasons: concert halls are crowded, musical series extended, new organizations starting up, and native American composers never so active and so well encouraged.

The "Met" has resumed producing American operas, and the Chicago Opera Co. joined the procession by reviving Gruenberg's Emperor Jones.

The ballet companies have done their bit for the American musician, and the musical films are in a flourishing state—*vide* the multiplicity of entrants in Musical Courier's film music contest.

• • •

Commissions are also quite prolific. Both Samuel Barber and Marc Blitzstein are at work on operas, and the Alice M. Ditson Fund of Columbia University—which chose The Warrior, opera by Bernard Rogers and Norman Corwin, produced Jan. 11 by the "Met"—has awarded a $1,000 commission for a symphony to Wallingford Riegger. The Juilliard School also awarded a half dozen commissions a few months ago to various composers.

• • •

It may be a "Happy New Year" for the creative musicians, since almost every recitalist nowadays is trying to include at least one, and sometimes several, first performances on his programs in New York. . . . This state of things has been a long time coming, but musical writers who have been urging it for a generation or so are at last reaping a reward.

• • •

The Core of the Matter

Some talk has been heard lately about what are the functions and duties of the musical press. As the Musical Courier conceives it, the self-respecting music periodical should furnish as interesting and complete a conspectus of what is happening in the contemporary music world as it possibly can. It should aim to do this in as fair a manner as possible, not forgetting that it is also the function of a music paper to encourage worthy new talent.

Our aim—and we shall be modestly happy if we achieve it only partially—is to hold up the mirror to the contemporary music world and reflect the chief movements of the day. And, as a matter of fact, the Courier has done this for 67 years.

We might, of course, devote our pages entirely to *belles lettres* and articles not in close contact with the contemporary world, or to praising the activities of some one or two musical groups, but we do not think this is the function of a music paper for the general reader.

Since this is a freely (and highly) competitive profession we conceive that the fairest attitude is to open our columns to all. The American tradition of a free press does, in fact, prohibit any other attitude except in the case, perhaps, of a house organ—but this it has never been our ambition to publish.

• • •

Afterthought

It seems that the Vienna Philharmonic, the European tour of which was cancelled in October because of a charge that some leading players were too close to the recent regime, took place after all in December, when the renowned ensemble was scheduled to visit Brussels. A lady can change her mind, can't she?

DOROTHY KIRSTEN and MAYOR WM. O'DWYER

approve work of the American Women's Voluntary Services, Inc. The group is examining AWVS "Friendship Knits," of warm knitted garments for underprivileged children overseas. L. to r., Mrs. C. Ruxton Love, AWVS Greater New York Vice Chairman; Mrs. Bernard F. Gimbel, AWVS National Vice President; Mayor O'Dwyer and Miss Kirsten.

ON THE COVER

Robert Merrill, one of the newest stars of the Metropolitan Opera Association, is a native New Yorker, and has risen rapidly to stardom. A few short years ago, he was a Brooklyn schoolboy with the dull prospect of joining his father's shoe business. Today, besides being a leading member of the Metropolitan, Merrill is starred on one of radio's leading programs, The RCA-Victor Show (Suns., 2:00 p.m., EST) heard over the coast-to-coast network of the National Broadcasting Company. He has previously been featured guest on many of the country's favorite radio programs, and was selected by Toscanini for one of the principal roles in the NBC Symphony Orchestra's opera broadcasts of La Traviata.

Merrill is one of the five RCA-Victor artists who won the way to fame at the Metropolitan, when he appeared on the erstwhile Auditions of the Air in April, 1945. This was his second appearance on that program; six years before he had also entered the auditions, and left a very definite impression in the mind of director Wilfred Pelletier, who gave him another try. By this time too, he had the benefit of six years of opera and radio experience. He made his debut at the Metropolitan in La Traviata in December, 1945, with the critics as enthusiastic as the audience. Besides his opera, radio and recording commitments, Merrill fills a heavy schedule of concert engagements throughout the country. (Photo by J. Kriegsmann, N. Y.)

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January 15, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

Returning artists from Europe are finding a warm welcome—particularly those who went through such trying times during the war. Especially stirring was the reception to Jacques Thibaud, when he returned as soloist with the Philharmonic-Symphony under Stokowski. As you doubtless know, Thibaud took part in the resistance, lost two sons in the French army. On his reappearance here, he was recalled to the stage five times, and noted violinists in the audience—including Kreisler and Heifetz—hurried backstage to congratulate him.

As he related on his arrival, the violinist was evicted from his home in St. Jean de Luz when the Germans took over that part of France, and was offered some luxurious living if he would consent to make a concert tour in Germany, but refused. The only things he salvaged were his "Strad" and "two good hands." But Thibaud had the satisfaction of being in Paris on the Day of Liberation, and saw from a little hotel the arrival of the American armies.

Thibaud declared himself thrilled to be breathing again the air of what he called "my New York." As he crossed Queensborough Bridge his enthusiasm mounted and he pointed out with great excitement to his accompanist, Marinus Flepse, who was paying his first visit to the United States, the lighted skyscrapers of Manhattan. (Incidentally, Flepse was greeted on his arrival at the airport with a cablegram announcing birth of a daughter to his wife in Switzerland.)

"No light in Paris," Thibaud said sadly. "No floodlights in the Place de la Concorde, the streets all dark like your—what do you call it?—your brownout, and nobody having any coal. It was ten below zero when I left Paris and no coal to be bought at any price, so—" he flung his furlined coat wide—"It feels like July to me here."

Aside from his excitement at being again in New York, Thibaud's principal enthusiasm was over the quickened musical life of Europe since the close of the war. "Not only in Paris but everywhere on the Continent where orchestras can get instruments and music, the concert halls are crowded," he said.

• • •

Reported to be planning a tour here next year is Jo Vincent, noted Dutch soprano, who while giving a concert during the war turned her back, instead of bowing to the Reich Commissioner Seyss-Inquart (hanged after the Nuremberg trials), and was interned as a hostage.

• • •

After a rather forthright reading by Stokowski of the Hindemith Symphony, one of the Philharmonic subscribers averred during the intermission that "it sounded like Hitler's funeral march." Now, is that nice?

• • •

Latest reports from the ebullient land of Italy have the tenor Lauri-Volpi quitting the stage of Rome Opera—still called "Royal" although the crowned heads are gone—at a dress rehearsal of Massenet's Manon.

The explanations for this flare-up are various, but one plausible one is that he was irked because the soprano turned her back on him during a romantic scene—no doubt facing the audience herself.

The report continues: "The tearful pleas of the director and cast were of no avail." Not even, perhaps, a united kneeling of the entire company in a soulful performance of the Cavalleria hymn.

• • •

"Punitive" legislation is being considered because of recent strikes. We are not in the business of drafting new measures for Congress, but think that something might be done about advertising agency moguls who sanction some of the screaming commercials produced by "master minds" of that industry—which gaily flout BOTH pitch and accent. . . .

• • •

A police cordon was recently thrown around a New York theatre when it was reported an escaped convict was in the audience. How about a nice, sizable posse to pursue among the ultra audience at the "Met" those miserable fugitives Aida and Amonasro, who never get caught, despite the five-county alarm that appears to be on?

• • •

Many musicians are mourning the demise of much-liked Charles Wakefield Cadman, composer, who put the American Indian on the operatic map—and who was a visitor to New York not more than a month before his regretted end. He was, in spite of an influential position in American music, always concerned with newcomers to the field. One of the events of "Charlie's" last visit to the metropolis which he particularly enjoyed was being present at the performance of the Philharmonic when the Khatchatourian Piano Concerto was played with success by William Kapell. Why? Because, some years ago, when Kapell was only 12 or so and visited California, Cadman was influential in arranging his first concert there. Many other stories could be told about a composer who never let fame alter his fundamentally human "approach" to his art and fellow artists.

• • •

TONAL TATTLING.—The week of Dec. 15 was "Cleveland Week" for Eugene Conley, tenor. On that day he sang a concert in Cleveland, O., then at midnight hopped a plane for Cleveland, Tenn., to rehearse with a cast of Bob Jones College the role of Faust, which he presented there on Dec. 18 and 19. . . . Horowitz has made a piano revision of Moussorgsky's suite, Pictures at an Exhibition, as orchestrated by Ravel—which seems to be a twice-removed piece of adaptation. . . . No little propaganda on the airwaves about the "soundness of defraying the costs of radio programs by advertising," reminding of Hamlet's famous line, "Methinks the lady doth protest too much." . . .

Recent death of Carrie Jacobs Bond, composer of "heart songs," resurrected the detail that for her first Chicago recital about a quarter century ago she made a gown out of a lace curtain. Things have certainly changed since then. In fact, you can count that evening lost when a recitalist does not bob up in something by Valentina or Mainbocher. It has got to the point where it was recently alleged that some of the more sensitive critics are giving their best verdicts to those apparalled by a certain designer—but that is, doubtless, a pure fiction! . . .

Noel Coward is out with a new operetta, Pacific 1860, which recently opened in London. The work on first night took three and a quarter hours, and began with a prayer. . . . Is this progress or retrogression?

• • •

The Furtwaengler denazification trial in Berlin, before a German court, which ended with a verdict of acquittal, dug up some piquant details of wartime music life in that country. One of the allegations was that the conductor had taken measures to have a critic removed because he extravagantly praised a review of a concert conducted there by Herbert von Karajan, young conductor whom he termed "a wonder."

Let's hope the system never becomes established here, since there is no telling what some influential sopranos would do after certain reservations by critics we could name.

At the Marian Anderson concert, Jan. 5, flairs and explosions punctuated some of the subtlest moments of artistry. Most effective was the lad who mounted a wooden chair on stage during the Erlkönig and aimed and fired undauntedly—although pushed for first place by the gentleman who lay in the aisle to get a good shot of the singer's jaw action! Life magazine was taking snaps of a complete week of concerts in New York—all of which will soon burst upon the delighted public.

• • •

Among functions of the holiday season were Adelaide Van Wey's open house party on Dec. 29 with the contralto celebrating the Christmas issue of her new album of recordings of Creole Songs; Dusolina Gianinni's New Year's reception for NCAC, a "personality-plus occasion, and cocktails at the Gotham introducing Gerhard Kandar, young violinist, to be heard soon in Town Hall debut recital.

• • •

WQXR is featuring a new series, "I Was a Convict," which features ex-prisoners who tell of the way their crimes were committed. Since this station specializes in music, why not have interviews with:

Sopranos who remodel opera airs to show off their best tones?

Writers of opera libretti who have their heroes stab their beloved as "an act of mercy"?

Heroines who revive from the throes of final dissolution in order to sing one last aria?

• • •

The psychologists are stressing that a child should be prepared for reality by being taught that the world is composed of a great variety of persons, good and bad. In that case, attendance at the opera should work wonders on the members of select schools who attend in a body. Since some of them might put into practice what they learned there, the ensuing scene is visioned by G. Y.:

PUPIL (appearing in class with revolver)—Boom, boom!

TEACHER (horrified)—Gracious, darling? What are you doing?

PUPIL—Don't be alarmed, old dear! I'm putting on a scene from Girl of the Golden West. . . .

TEACHER—Take those rhinestone things off your head, Gladys!

SECOND PUPIL—Just a few of the Jewels of the Madonna. Like 'em?

TEACHER—Horrible! But, you, James, what is the meaning of that whiskey and soda in class?

THIRD PUPIL (proudly)—Madame Butterfly, Miss Thing! (Preparing to leave room.) See you in Nagasaki!

TEACHER (shrieking)—Where are *you* going, Philip?

FOURTH PUPIL (a very serious soul)—Taxi, taxi! Just a minute, dear! (Superiorly) Miss Thing, you don't seem to be up on your Manon Lescaut!

• • •

A certain performer of popular music recently gave a Town Hall concert under the auspices of the Friends of Jazz, which dramatized his own autobiography. This idea has possibilities. A song recitalist might interpolate a loud Bronx cheer in a lieder program, with the remark, "*That* for the critic in Vladivostock who scorned my interpretations!"

• • •

The new Congress has a lot of problems to settle. So we won't bother them with the poser of what to do about the shortage in the new opera market, the scarcity of vocalists who can maintain a steady tone on pitch, and the major dilemma of how to get some New York critics thinking about the music, instead of how their wisecrack sounds.

FREED AUSTRIA SEEKS A NEW NATIONAL HYMN

Music Aids in Widespread Fetes Marking Country's 950th Year; Bruckner Commemorated

By DR. ERWIN MITTAG

Vienna

The new Austria is in need of a new national hymn. As the old Emperor's Hymn, the Adagio taken from the so-called "Emperor's Quartet" by Josef Haydn, was too popular and too closely connected with the idea of Imperial Austria, it was cancelled in the year 1918, at the itme when the dethroning of the Habsburgs took place. It was replaced by a song that remained unknown to a large part of the population; but after a few years the old anthem was taken up again with an altered text as the hymn of the first Republic.

At the same time this tune, with the text "Deutschland, Deutschland über alles," was christened "German Hymn" by the National Socialists. A feeling of tact now forbids one to consider the tune, which was played at all public occasions of the Third Reich, as the hymn of the new free Austria. On the other hand, the hymn was always looked upon as forcibly annexed by the Germans, and many would gladly see it replaced in its old leading position.

Haydn vs. Mozart

By founding a competition for either new compositions or proposals for a hymn, a solution was found for this problem. Four propositions were brought before the jury: one originates from Franz Salmhofer, the present director of the Opera, a second one from Hermann von Schmeidel, manager of the Mozarteum in Salzburg, a third one by the conductor Robert Fanta, and, last but not least, one by Mozart, that proved to have most of the votes! One of his last works, composed a few weeks before his death as an appendix to his famous Freemason's Cantata, was suggested. The manuscript is kept in the library of the Fürstenbergs at Donaueschingen and, strange to say, the first print originates from the year 1806—that is, 15 years after Mozart's death! After all the difficulties had been disposed of, doubts were suddenly cast upon Mozart's authorship of the Freemason's Cantata. Dr. Huppert, a leading man in the matter of cultural questions at the Soviet Russian Society, was the first to express that opinion in a newspaper article, and he was joined by University Professor Dr. Fischer and by Dr. Hedwig Kraus, the director of the Archives for Musical History.

One reason for the doubt is that the Cantata does not correspond to the style of Mozart's later works. The Catholic conservative newspaper, *"Die Furche,"* being of the same opinion, urged another solution—after its own point of view, the only sensible one—to take up again the old hymn by Haydn with an up-to-date text, instead of trying to replace it by a choral song of Freemasons, the origin of which is not even sure. As a matter of fact, the catalogue of all compositions by Mozart by Köchel does mention the song definitely. Perhaps these objections can overthrow more or less established facts but the results cannot yet be foreseen.

Season Marked by Jubilees

The Viennese music season is presenting a number of concerts of a good, average level, but they do not reach any heights and people do not show too much interest. A remarkable new study of Walküre may be mentioned, with the two sisters Konetzny, Höngen and Max Lorenz in the cast, the last as Siegmund. As Wagner had not been performed for a very long time, this performance caused great storms of enthusiasm.

This year's autumn was a period of jubilees. On the occasion of Austria's 950th year of existence, great official celebrations took place and it was a matter of course that music took a leading part in these festivities. Besides, the day of Bruckner's death returned for the fiftieth time; and as he is one of the greatest Austrian composers, the opportunity was seized to produce a number of more or less unknown works of his youth that had up to now been kept in archives.

A festival concert conducted in a superior manner by Dr. Anton Lippe was the climax of all Bruckner celebrations in Graz. The Mass in F minor and the Te Deum were performed. This concert was a proof of the conductor's deep admiration for Bruckner's music. A vocal quartet, consisting of the famous soloists Anton Dermota, Thea Böhm-Linhardt, Herta Töpper and Herbert Alsen, as well as the City-Orchestra and the Domchor were heard. The composer, Hofrat Professor Josef Marx, made a perfect speech in commemoration of Bruckner.

A festival concert in the Opera was meant to be a cross-section of Austrian music. Especially to be mentioned are some airs by Johann Josef Fux, called the "Styrian Palestrina." A Suite of six movements for a singer and orchestra by a young composer from Graz, Ernst Märzendorfer, was remarkable for its strong personal note.

The possibility of meeting again the great English oboe-player Leon Goossens we owed to the Musikerein Quartet of Graz, with whom he played in a most superior way the Oboe Quintet, of Sir Arnold Bax, an extremely profitable composition by a countryman of his. Frederic Ogouse proved again his superior manner of playing Chopin and, last but not least, Ernst von Dohnanyi is to be mentioned for his wonderful interpretation of Beethoven, Liszt and of his own compositions.

In the Opera newly studied performances of Wagner's Fliegender Holländer and of Puccini's Bohême were to be seen. Remarkable was the tenor singer Eric Marion.

In Linz the musical life has not come to any perfection up to the present. The problem about a permanent orchestra has not been solved as yet and therefore musical life is mainly based on solo concerts.

The Cathedral was reopened, and for this occasion the conductor of the Cathedral Orchestra, Josef Kronsteiner, composed a Te Deum.

In smaller towns, as for instance Ried and Schärding, celebrations in honor of Bruckner took place. On these occasions choirs and orchestras consisting of musicians from Linz produced performances far beyond the local level.

RIVAL ANTHEM COMPOSERS: SHALL IT BE MOZART (left) OR HAYDN?

TITLE PAGE OF THE DEBATED MASONIC CANTATA

MUSICAL COURIER'S BOOKING ISSUE

THE Feb. 1 issue will be devoted to phases of booking, management, tours, and new conditions which have developed in the music world owing to changes since the end of the war. The number will include discussion of problems which have arisen because of the extension of seasons, speed-up travel between continents, reopening of world tours, and the generally crowded conditions in the music profession in this country. Don't miss this issue!

National Federation of Music Clubs Will Feature Winners at Detroit April Biennial

Twelve winners of past Young Artists Auditions of the National Federation of Music Clubs will be presented in the daily programs planned for the 24th biennial convention of the organization, to be held from April 20 to 27, inclusive, in Detroit, according to announcement made recently by Mrs. Ada Holding Miller of Providence, R. I., Biennial Program Chairman. A thirteenth young woman who won numerous awards in District events but went abroad to study before entering a national competition, will also be featured in the parade of Federation-made stars, which is designed to demonstrate the impact America's and the world's largest musical organization has had upon the musical life of the United States. This is the first time in its 49-year history that the Federation has brought its $1000 award winners together en masse for a Biennial Convention.

"Met" Artists Included

Featured among the artists who won a Federation award are three Metropolitan Opera artists, Margaret Harshaw and Martha Lipton, contraltos, and Robert Weede, baritone. Miss Harshaw and Mr. Weede will appear with Edward Kane, tenor, an earlier winner, and Paula Lenchner, dramatic soprano who was the voice winner in 1945 and a winner in the recent Chicago Opera Auditions, in an Opera Quartette on Thursday, April 24; Miss Lipton at the sacred concert April 20 which is a prelude to the convention.

Other past winners who will figure importantly in the Detroit concerts are Jacques Abram and Ida Krehm, co-winners of the 1937 piano award; Samuel Sorin and Eunice Podis, pianist winners in 1939 and 1945 respectively; contraltos Eula Beal and Louise Lackland, co-winners of the vocal award of the Los Angeles Biennial in 1941, and Nan Merriman, mezzo-soprano, voice winner in 1943.

MRS. GUY PATTERSON GANNETT, President, National Federation of Music Clubs.

Ann Kullmer, conductor, who will appear on Youth Day, April 26, and who returned to the United States after conducting the Vienna Philharmonic and other major European orchestras, began her musical career with the Federation, as a member of the Matinee Musical Club of Indianapolis, for which she conducted a string orchestra during her student days.

Others to Appear

In addition to its own artist winners, the Federation will present at the Biennial Convention Ramon Vinay, Chilean tenor, recently selected by Arturo Toscanini to sing Otello at the new La Scala Opera House, and Raya Garbousova, Russian cellist, as co-stars on International Day. Arthur Whittemore and Jack Lowe, duo-pianists, will be heard at the banquet. Johana Harris, pianist, will present works of her husband, Dr. Roy Harris; and Gizi Szanto, Detroit pianist, will appear in an opening recital.

A score or more of federated choruses, the Wayne University Band, Orchestra and Chorus, and the Detroit Symphony Orchestra, Karl Krueger conducting, in a concert of American works will round out a distinguished musical program.

Youth Day will feature 15-year-old Sylvia Zaremba, pianist, who recently appeared as soloist with the New York Philharmonic-Symphony Orchestra, and the 11-year-old violinist, Robert Menga, of Foxboro, Mass., who won the Edgar Stillman Kelley Junior Scholarship in 1946.

Forums to Be a Feature

Challenging forums, noted speakers, and the usual round of luncheons, dinners and teas will constitute the balance of an intensive eight-day program.

Mrs. Guy Patterson Gannett of Portland, Me., concluding six years of office as the Federation's president, will preside at the convention.

Gallo to Book U. S. Tour Of Famous Roman Choirs

Fortune Gallo, impresario of the San Carlo Opera Company, has just returned from Rome, Italy, where he has contracted for a tour of the United States and Canada by the famous Roman Choirs, whose principals are cantors of the basilicas in the Eternal City, including the Sistine Chapel. The choir of 60 voices is directed by Monsignor Lavinio Virgili, successor to the renowned Monsignor R. Casimiri, pontifical director of choral music at St. John Lateran Church in Rome, parish church of Pope Pius XII. The tour is scheduled to begin early in October.

Mr. Gallo also announced that the 36th annual tour of the San Carlo Company was inaugurated in Springfield, Mass., on Jan. 14. Among the cities to be visited are Worcester, Boston, Wilmington, Scranton, Greensboro, Jackson, Shreveport, Wichita Falls, Fort Worth, Tuscon, Phoenix, San Diego, Fresno, Los Angeles, San Francisco, Oakland, Portland, Seattle, Vancouver, Boise, Salt Lake, Denver, Omaha, Kansas City, Des Moines and others. As usual the tour will terminate with its annual engagement at the Center Theatre, Rockefeller Center, New York.

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National Music Merchants To Convene in Chicago

CHICAGO.—The Music Industry Trade Show and Convention will be held in this city, June 2 to 5, inclusive. It is expected that a substantial majority of the 191 exhibitors who utilized 100 exhibit booths and 174 sample rooms will be on hand again this year, and new entrants are anticipated. It is expected that space in addition to that in the Palmer House will be secured in the Congress or Stevens Hotels.

Ellington and Latouche Work, Beggar's Holiday, on Broadway

Ever since 1728, when the Beggar's Opera was first produced in London, there have been sporadic revivals and adaptations, the best known being Austin's (in the early 1920's) and Kurt Weill's satiric adaptation late in the twenties. Now it is here again, on Broadway, but greatly disguised in a modern setting. Music has been written by Duke Ellington, book and lyrics by John Latouche, and highly imaginative sets have been created by Oliver Smith.

Only the bare outlines of the original remain, and even those have been twisted. Ingenious as are the Latouche lyrics, it was interesting to note that the lines that drew the biggest laughs were old Gay's. Thus, purists may be disturbed at the tinkering. From Broadway reckonings, however, the show is quite a spectacle. Slow getting started, and never really fast-moving, it nevertheless, is handsomely presented, well acted—with one notable exception—and the music is varied and most agreeable.

It was good casting to give the lead to Alfred Drake. As Macheath, he not only acts well but can really sing with a mellifluous voice and clear diction. Bernice Parks, Jet MacDonald, and Mildred Smith do fine work as Macheath's ill-treated lights of love, and Rollin Smith competently goes through the part of Chief Lockit. The other important part, that of Hamilton Peachum, was entrusted to Zero Mostel; this interesting comic mugs his way through the show in a manner that hardly could be described as subtle.

Some nimble dancing and comic relief are provided by Avon Long and Marie Bryant. Valerie Bettis designed the choreography, which includes an elaborate ballet sequence in the second act. The leading dancers were Paul Godkin (who also was Miss Bettis' choreographic assistant) and Marjorie Belle, who proved her versatility in an acting and singing role.

R. K.

ALEXANDER TANSMAN, who sailed for his home in Paris early last summer, is busily engaged in fulfilling composition commitments in Europe. He will return to America during the current season. His most recent score composed here was for the motion picture, Sister Kenny.

Szekely in Metropolitan Bow

Mihaly Szekely, Hungarian basso, of the Budapest Opera, has been engaged by the Metropolitan and was scheduled to make his debut as Hunding in Die Walkuere on Jan. 17. Mr. Szekely flew to this country in November at the invitation of Antal Dorati, conductor of the Dallas Symphony, and appeared in December as soloist with that orchestra.

Heifetz Weds

Jascha Heifetz, violinist, and Mrs. Frances Spiegelberg, of New York, were married in Beverly Hills, Cal., on Jan. 6.

St. Louis to Be Musical Host

National Groups to Hold Annual Meetings There in February

ST. LOUIS, MO.—The Music Teachers National Association will hold its annual meeting at the Hotel Jefferson here from Feb. 24 to March 2. The National Association of Schools of Music also will convene here Feb. 24 to 26. Other national music groups to meet at the same time include the National Association of Teachers of Singing and the National Music Council.

Extensive preparations are being made by all these organizations and their officers and committee heads. The unprecedented situation in the teaching field caused by the large enrollments of former service folk in music courses will be the subject of debate at the meetings, which will again attract many leading figures in all phases of musical work. Other matters to be discussed are UNESCO and its place in the national music program, including an address by Dr. Howard Hanson, president of the National Music Council, at a special session of the NASM on this subject on Feb. 25.

The use of music in therapy, in industry and in radio will be taken up on the final day of the NASM meeting, as well as the place of music in the liberal arts curricula, and the work of teachers' colleges in the advancement of music.

Officers of the MTNA are: president, Russell V. Morgan, Cleveland, O.; vice president, Homer G. Mowe, New York City; secretary, Wilfred C. Bain, Denton, Tex.; treasurer, Raymond Kendall, Ann Arbor, Mich.; assistant treasurer, Oscar W. Demmler, Pittsburgh, Pa.; editor, Theodore M. Finney, Pittsburgh; local committee chairman, Leo C. Miller, St. Louis.

The officials of the NASM are: president, Donald M. Swarthout, of the University of Kansas; secretary, Burnet C. Tuthill, of the Memphis College of Music; treasurer, Albert Riemenschneider, of Baldwin Wallace College; regional vice presidents, Victor F. Robman, Ithaca College; Karl O. F. Kuersteiner, Florida State College for Women; Arthur C. Becker, DePaul University, and Max vanLewen Swarthout, University of Southern California.

Roster of NATS officials: president, Leon A. Carson, New York City; vice president, Richard de Young, Chicago, Ill.; vice president, Homer G. Mowe, New York City; secretary, Walter Allen Stults, Evanston, Ill.; treasurer, Carl Gutekunst, New York City; registrar, Grace Leslie, New York City.

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Premiere of The Warrior Reviewed on Feb. 1

The world premiere of The Warrior, opera in English, with libretto by Norman Corwin and music by Bernard Rogers, given by the Metropolitan Opera on the afternoon of Jan. 11, will be reviewed in the issue of Feb. 1.

Award to Copland

The newly founded Boston Symphony Orchestra Merit Award has been given to Aaron Copland, of New York, composer and member of the Berkshire Music Center Faculty, for his Third Symphony. It has a cash value of $859 this year, derived from a fund established by Mark A. Horblit, Boston attorney, to be awarded annually to "an outstanding symphonic composition by a resident of the United States."

Krueger Invited to Conduct in Rome

Through Conte Saffi, President of the Santa Cecilia Society of Rome, Karl Krueger, conductor and music director of the Detroit Symphony Orchestra, has been invited to conduct the Augusteo Orchestra on April 12 in Rome. The occasion will be the celebration marking the fiftieth anniversary of Marconi's invention of radio.

THE CARE AND FEEDING OF ARTISTS

By LILI FOLDES

With the exception of New York, and perhaps three or four other big metropolises, a concert is a rare event for which local music-lovers in every American town prepare themselves in advance and with care. It is an important social affair as well as a cultural event. Hairdressers are booked solidly forty-eight hours before the concert. I have often tried in vain to squeeze myself into one of their schedules—they were too busy taking care of the old customers. Evening gowns are carefully pressed all over town and hundreds of women subscribers are busy giving orders to their cooks or preparing dinners themselves for the guests they have invited. For part of the fun is to invite dinner guests and then take them along to the recital.

When there are guests, dinners all over America are even more plentiful and delicious: a happy and exceptionally well-fed audience fills the seats of the auditorium. They look forward in a pleasantly relaxed mood to the musical treat they are about to get. A brief hour and a half after they have seated themselves in the comfortable chairs of the hall, the concert is over. Those who feel like it have a drink, soft or otherwise, then they go home after a gastronomically and spiritually perfect evening. . . .

"Partying"

Everybody goes home—except those who are invited to the Big Party. The chairman of the concert committee or some other local dignitary takes upon himself the honor of giving a party for the artist after the concert. Depending on the size of his home he invites twenty, thirty, forty or fifty people to attend the party. Here, too, everybody is in a happy mood. They can chat with each other, the ladies can examine more closely each other's gowns, the men can settle some business, and above all, they have a chance to talk with the artist. After having secured for themselves refreshing drinks from the buffet and having reached for one of those attractive little cookies which are *just* right as a second dessert—after the happy memory of that delicious Boston cream pie they were served at dinner—they surround the artist.

Exuding "Glamour"

About a dozen people at a time form a circle around him, firing off all sorts of questions at the center of their interest. After one group has satisfied its curiosity, it gives way to the next dozen people. Everyone gets a little tired of standing, anyway, and is on the lookout for a comfortable armchair. The artist, glamorous as he can be in his glittering white stuffed—and from the inevitable sweating after a concert performance, slightly soiled—shirt and tails, stands smiling in the middle of the circle until the last guests have had a chance to enjoy his sparkling remarks on life and people. For of course he sparkles, as he is expected to, until the moment when finally one of the guests—the man who had been assigned by the host to drive the artist home to his hotel—discovers that it is time to go home, as tomorrow will be another business day.

"Our artist must be tired!" he then exclaims. "After all, he has given us a fine concert tonight!" he declares impishly. The concern over the artist's welfare unexpectedly becomes general and he is bidden good-bye by his admirers The kindly gentleman chauffeurs him home and stands a concerned watch in the hotel door to see that the star gets safely inside. He then drives home with an easy heart.

Dodging the Escort

Were he once to stay two minutes before the hotel entrance he would see strange things happen. First, he would notice the head of the artist peeking out timidly through a side door of the hotel, looking cautiously to his right and left. Then, after having convinced himself that his guardian was gone, the rest of the artist would appear in the door. He would take one more look before leaving the hotel, then disappear in the darkness of the night.

Chased by a torturing hunger, the envied and celebrated artist would stare bitterly at the uninviting dark windows of closed restaurants as he passes by them. His bitterness would grow with every mile he walks away from his hotel in the darkness of an unknown city. His hunger by then would have mounted to gigantic proportions, causing him cramps in his stomach. It's now a little over twelve hours that he has not had a bite of solid food. He had his lunch at twelve-thirty on the train, knowing that he would not have time to eat after his arrival. He longed for a comfortable bath after the long trip; he wanted to see the concert hall and practice a little on the piano; and he knew from experience that this would take care of his afternoon—and so it did. By the time he had gotten back from the auditorium, he had to begin to dress and soon it was time to go to the concert.

That Elusive Steak

This was the way he liked it, though, for like all other artists, he could not eat before the concert. He couldn't possibly think of food until after the last encore. But then the thought would preoccupy him intensely. Five or ten minutes after the recital, with the tension gone, he would begin to feel hunger. Physical work alone, as well as mental work, creates great appetite. A concert is a combination of considerable physical work and intense mental concentration and it makes the artist very, very hungry.

Were he to get, within half an hour after the end of a concert, a steak with a heap of potatoes, he would be the happiest man on earth. But there isn't a chance. . . . The last thing a tired or hungry man, artist or no artist, desires is a glass of pink punch and miniature, sweet cookies decorated artistically with green frosting. Nevertheless, as there is nothing else around, he pushes down his throat about a dozen of the sickening little things. For he has to go on smiling and sparkling as the party is given in his honor and he fears he will faint if he doesn't eat at least that much. But as the hours pass and the punch and sweets turn sour in his empty stomach, it becomes increasingly difficult for him to suppress his mounting temper. But with what he feels to be a superhuman effort, he keeps on smiling and being brilliant, until finally, around 1 A.M., he is taken home.

Hunting an Oasis

Home—that is, to his hotel, where the night clerk laughs out loud at his timid question whether the restaurant or the coffee shop of the hotel are still open.

"This time of the night?" the clerk roars. "Why, there isn't a place open in our town that late." Then with some reproach: "You should have thought of eating a little earlier. . . ."

The artist bites into his lips to prevent himself from answering and rushes out of the hotel, gritting his teeth and pledging that if it takes him all night he will not return without having found something to eat. He couldn't sleep anyway as the torturing hunger would keep him awake.

As this is not his first experience of this kind, he knows that there is in every town at least one place, somewhere far away, that is open all night. The night clerk of the hotel wouldn't know about this place, or if he did, he'd never think of recommending it to the artist. First of all, the employees of the best hotel in town are not even supposed to take cognizance of a dingy place where the drunkards of the town gather for a final round. And he would never speak about it to the great artist, who looks just as glamorous in his tails as in those photos which have been exhibited for days before the recital in every store window in town.

The Epitome of Human Blisses

Yet there is no one happier than the glamorous artist when he can drop himself onto one of the squeaking chairs in the narrow and crowded place, where the smoke is so thick you could cut it with a knife and the odor of varied alcoholic beverages flows intensely into his nostrils from the two men on his left and right, for the place is so crowded he has to share his table with others. He cares little about the interest his stuffed shirt and tails creates, and whispers hoarsely to the waitress: "Bring me everything you have."

If he is lucky and the waitress takes mercy on him, he can get a bowl of warm soup—canned tomato usually. If he has very good luck, he can even get a hamburger, toasted. But more often than not, the only eatable thing is a baloney or a cheese sandwich. But that too is food—heavenly food in fact—and the artist orders, of whatever he can get, three or four portions. Appeased, he then returns to his hotel and doesn't learn until the next morning that he has managed to upset his already nervous stomach.

Broaching the Hostess

Every once in a while the artist would summon sufficient courage to ask the hostess of the party for something to eat. In most cases he would get a cold and embarrassed smile: "Why, it never occurred to me that you would want to eat after the concert!"

The artist would blush and feel that he was evidently just as queer an animal as the hostess' look showed him to be.

"I'd be glad to give you anything, of course, but we haven't a thing in the house." Whereupon the artist would graciously assure the hostess that he wasn't *really* hungry and propose that they should both forget about his request.

The poor hostess is, of course, not to be blamed for all this. She never thought of the fact that the artist did not have a generous dinner before the concert similar to the one they had had. Now that the dinner guests have eaten up the roast duckling with stuffing and all, she gets panicky at the thought of serving another meal.

She had worked all afternoon to prepare the elaborate dinner, and had piled high the pots, pans and dishes used for cooking and serving as there was no time to wash them after they finished eating. It was just a few minutes before concert time and she had yet to prepare the drinks and cookies for the reception. They had bought all sorts and varieties of drinks for the occasion, and the tastefully decorated miniature sweets took all day to make. And they looked it. She had placed them on the buffet with the pleasant feeling that everything had been done to assure the success of the party. The artist's astonishing request

(*Continued on page 21*)

AFTER THE CONCERT
the ravenous artist does not wish to feed on punch and wafers—but too often he does—smiling gamely!

The excerpts from Lili Foldes' forthcoming book, Two on a Continent, to be published this month by E. P. Dutton & Co., New York, are reproduced by special permission of the author and copyright-holder. The writer is the wife of concert pianist Andor Foldes, and has published both fiction and articles in Europe and this country. This story is interesting as conveying the impressions of a European observer of the American scene and the musical *mores* on this continent, which differ—not always for the worse—from those in Europe.

Miss Foldes, born in Satu-Mare, Transylvania, at 18 after receiving a Bachelor's degree from the local Gymnasium, went to Budapest and became the only girl reporter on Hungary's largest newspaper. She was chosen to "cover" the New York World's Fair in 1939 and came to this country. One assignment was to write a story about the late Erno Rapee, conductor, but instead she married Mr. Foldes, the pianist at the concert she attended.

Hansel and Gretel Returns to the Metropolitan

LAWRENCE TIBBETT,
heard as Iago in Otello on Jan. 9.

SCENE FROM HANSEL AND GRETEL
as revived by the Metropolitan. Risë Stevens and Nadine Conner, the children, are awakened by the Dew Fairy (Lillian Raymondi).

FERRUCCIO TAGLIAVINI,
tenor, who made his Metropolitan debut as Rodolfo in La Boheme on Jan. 10. A review will appear in the Feb. 1 issue.

The revival of Hansel and Gretel by the Metropolitan on Dec. 27 (matinee) was a pleasant Christmas gift to subscribers. The settings were based on original designs by the late Joseph Urban painted by Joseph Novak. English version by Constance Bache was used for the first time in this house. All this was made possible by gifts to the Production Fund.

The conductor was Fritz Stiedry, who gave to the lovable and melodious measures of the Humperdinck folk opera an authoritative and animated reading, if at all times the words were somewhat lost under the heavy orchestration. Herbert Graf staged the opera with care, and the episode of the Dream Pantomime, as performed by a group of the ballet on a splendid new angelic staircase, was naively appealing and not too tinselled.

A Lively Production

The cast was headed by Risë Stevens, as a boyish and vigorous Hansel who sang with fullness of tones and acted with a sense of humor. The Gretel was Nadine Conner, extremely modest and feminine, as well as arch when required, and with clear if not too weighty voice. The episode in the woods, with the reverent and naive voicing of the Prayer, was particularly affecting. Claramae Turner, one of this year's debutantes, showed surprising maturity and authority as Gertrude—a splendid portrayal. Thelma Votipka, as exponent of the Witch, was excellent vocally, and contributed skill to her hobbling portrayal of that horrendous creature. John Brownlee, as Peter, gave a manly interpretation of the hardworking, jovial broom-maker. His Hexenlied was dramaticaly sung. Smaller bits were gracefully done by Lucielle Browning as the Sandman and Lillian Raymondi as the Dew Fairy. The chorus, trained by Kurt Adler, was effective in the final scene where the bewitched children come to life. In general, a lively and highly successful performance.

Ballet Shares Bill

The first hearing was given especially for members of the Opera Guild and their children and little friends, who completely filled the house. A divertissement, Valpurgis Night, to the familiar music from Faust, was danced by the ballet. The principals were: Leon Varkas as Faust; Edward Caton, Mephistopheles; Marina Svetlova, La Belle Helene; Irene Hawthorne, Phryne; Elissa Minet, Cleopatra; Lorraine Ammerman, Aspazie; and Lola Michel, Lais. The production was in the best tradition of the more opulent cinema palaces, with some excellent solos by the principals, various group numbers and a final Bacchanale. Karl Kritz made his debut as conductor in a smooth reading.

A special performance of Hansel and Gretel on Sunday afternoon, Dec. 29, had the same cast with the exception of Martha Lipton, as the effective Hansel, and Mack Harrell, especially impressive in the role of Peter. R. M. K.

Warren in Traviata

La Traviata was repeated before an enthusiastic audience at the matinee on Dec. 21. Licia Albanese sang the title role, Jan Peerce was Alfred Germont. Leonard Warren sang for the first time this season Giorgio Germont and received an ovation after his great aria, Di Provenza. The rest of the cast was familiar, Casare Sodero conducted.

Svanholm Sings Siegmund

The performance of Walkuere on Dec. 21 brought the first Siegmund of Set Svanholm in this house. As was to be expected, Svanholm is a first rate representative of this part. His vocal timbre, his precise musical production and his natural acting put on stage a characterization which is impressive vocally and histrionically. He was complemented effectively by Astrid Varnay, who as Sieglinde combines in her impersonation convincing acting and singing. Blanche Thebom was Fricka for the first time this season. With Joel Burglund as Wotan, Emanuel List as Hunding, and the excellently singing Valkyrie ensemble, the performance—distinguished by Helen Traubel's deeply moving Bruennhilde—was under the musical direction of Dr. Fritz Stiedry, whose colorful interpretation of the score was a decisive asset. Dino Yannopoulos was the stage director. H. W. L.

Faust with Replacements

Faust, one of the most consistent of this season's "repeaters" was given again on Dec. 23. Jussi Bjoerling was in the title role, crossing swords this time with Robert Merrill as Valentine. Both the Swedish tenor and the American baritone were in brilliant voice and contributed portrayals of spirit. Pinza, as Mephistopheles, Renee Mazella as Marguerite, John Baker, Maxine Stellman and Claramae Turner completed the cast, with Louis Fourestier again conducing. The same group gave the fifth performance on the Jan. 4 matinee. D. B.

Changes in Lakmé

Christmas Day brought Leo Delibes's Lakmé, warmly acclaimed by a festive audience. Louis Fourestier again conducted in a fluent style. New in the cast were John Garris as Hadji, with excellent singing and acting, and Thelma Altman as Mistress Bentson, likewise giving a fine interpretation. The rest of the cast, Lily Pons, Irene Jordan, Marita Farell, Maxine Stellman, Raoul Jobin, Giacomo Vaghi, Martial Singher, Lodovico Oliviero, Anthony Marlowe, William Hargrove, did their best together with Marina Svetlova, Peggy Smithers, Leon Varkas, and the ballet, to accomplish a very enjoyable performance. H. F. K.

Lohengrin with New Singers

The first Lohengrin of the season, Dec. 26, was given under the baton of Fritz Busch, a fact which assured it a competent, musicianly presentation with some moments of exceptional beauty and always a projected feeling of proportion and fine balance.

There were several "first time" castings, Mack Harrell, singing the part of the Herald with splendidly clear and ringing tones, and Margaret Harshaw, as Ortrud, sending her voluminous voice with ease through the upper ranges of the difficult tessitura and handling the sorceress role with skill. Dezso Ernster singing King Henry, also for the first time here, was properly imposing and uttered tones which varied from magnificent to muddy.

As the Knight of the Grail, Torsten Ralf sang with a romantic lyricism and free soaring notes, at once rich and resonant. His farewell to the Swan set a high plane for the remainder of the opera which he held to with ease. Astrid Varnay undoubtedly possesses a voice of opulence and limitless scope. There were phrases of sheerest beauty contrasting with others unnecessarily constricted.

Herbert Janssen, as Telramund, befuddled by the wiles of his witch-wife, sang with smooth, flowing legato which carried with clarity. His musicianly style and fine bearing added much in creditability to the role.

Busch appeared to have taken the ensemble firmly in hand, the chorus being less "fluttery" than usual and the instrumentalists well integrated. The stage trumpeters occasionally played on what seemed to be a whole-tone scale. M. C.

Butterfly with Kirsten

In the Madame Butterfly performance of Dec. 28, Dorothy Kirsten sang in place of indisposed Licia Albanese in the title role, with George Cehanovsky taking the additional part assigned to John Baker, The Commisary. Miss Kirsten proved thoroughly at home, singing competently and introducing various bits of original action, all based on her previous stage experience. The audience approved of these details, especially the final scene. Cehanovsky, too, did his two roles with forethought; he is a dependable artist. John Brownlee as the Consul was a good friend to the faithless Lieutenant Pinkerton (James Melton) and deserved the applause showered on him. Suzuki (Lucielle Browning) sang her role with commendable skill. Others of the cast included Maxine Stellman as Kate. Alessio DePaolis as Goro, Osie Hawkins as the Uncle-Priest. This American drama, with its Star Spangled anthem, and with Italian conductor Cimara, French stage manager Defrére and German chorus-master Adler, once more attracted and interested a vast throng, who applauded everything with gusto. F. W. R.

Tibbett in Rigoletto

The New Year's Eve performance brought back to the Metropolitan that old favorite, Verdi's Rigoletto. Lawrence Tibbett appeared in the name-part for the first time this season. His characterization of the unhappy jester has great human warmth and dignity. An appreciative audience greeted his return with thunderous applause. Gilda was Patrice Munsel, who stopped the show with her "Caro Nome." Jan Peerce gave to the Duke the glamor of his *bel canto* art. In smaller parts Nicola Moscona as Sparafucile and Martha Lipton as Maddalena were effective helpers in earning for this performance, conducted by Cecare Sodero, the well deserved plaudits of a sold-out house. H. W. L.

Resnik and Baum in Trovatore

The New Year began with a Trovatore performance in which the two major parts were last-moment-filled by substitutes, the indisposition of Jussi Bjoerling and Stella Roman bringing Kurt Baum and Regina Resnik on stage as Manrico and his Leonora. The tenor made the most of the singing and acting role, looking well and sending out large meaty tones. Miss Resnik also focussed on the dramatic side with some brilliance and with Margaret Harshaw, as Azucena, and Leonard Warren as the Count di Luna, measuring up to the dynamic standard this was a loud presentation, warmly applauded by the audience. Principal supporting roles were Maxine Stellman, as Inez, and Giacomo Vaghi, as Ferrando. Cesare Sodero conducted. M. C.

(*Continued on page* 21)

NEW YORK CONCERTS: Rich Midseason Fare Presented

Carnegie Hall

The Philharmonic Concert on Dec. 22 repeated under George Szell's inspired leadership Weber's Freischütz Overture, Beethoven's Second, and Sibelius' Third Symphony. David Nadien, this year's winner of the Leventritt award, was soloist in Glazounoff's Violin Concerto. The twenty-year-old artist, with his lovely tone, impeccable technic and excellent bowing, had already raised great hopes at his Town Hall recital in February, 1941. He has kept these promises, and gave a musically inspired and technically impressive account of the work. He, conductor and orchestra were greatly acclaimed by the big audience.
H. W. L.

Stokowski Leads Philharmonic

Leopold Stokowski and the Philharmonic Orchestra evidently enjoyed their collaboration on Dec. 26. The concert was a feast of beautiful sound and a new proof of the conductor's fascinating power over an audience. In a program of great variety ranging from Bach to the contemporary Paul Creston. The latter's Frontiers—a symphonic poem of impressive orchestral language—was greatly applauded, and the composer took a bow from the stage.

Stokowski achieved most convincing musical and tonal results. His own transcription of Bach's chorale-prelude Wir glauben Alle an einen Gott, preceded a telling interpretation of Brahms' Symphony No. 1. Though there were nuances not applied usually to the latter work, and tempi which were unorthodox, the reading was deeply stirring in its dramatic conception.

It was interesting to notice that Brahms and Wagner (represented in this program by the Finale to Act III of Parsifal) did not appear to be in polar contradiction.

As a late aftermath of this kind of music, Sibelius' Swan of Tuonela, with Michael Nazzi as the excellent English horn soloist, completed the program, which was enthusiastically acclaimed by the sold-out house.
H. W. L.

Siegmeister Work Played

The Philharmonic Concert on Dec. 29, again under Stokowski, for the most part repeated the preceding Thursday's program, with works by Bach, Brahms and Wagner. New was the first performance of Elie Siegmeister's Harvest Evening, the second movement of the composer's Prairie Legend. The lyric-romantic piece, evoked hearty applause from the audience, which called the composer on stage. The concert closed with a stirring reading of Tchaikovsky's Francesca da Rimini.
H. W. L.

Thibaud Returns with Philharmonic

Stokowski included many plums in his New Year pudding, the concert given by the Philharmonic under his direction on Jan. 2. Foremost was the return of Jacques Thibaud, noted French violinist, after a dozen years' absence during which he had aided the resistance in France. His playing of the Lalo Symphonie Espagnole (four movements) was rhythmically subtle, warm in legato passages, and showing distinction and authority. The veteran artist was recalled five times.

The concert opened with a brief transcription of a Vittoria choral excerpt (probably arranged by but not credited to the conductor), followed by the Mozart Overture to Don Giovanni, with a somewhat dramatized ending, and a highly forceful reading of the Hindemith Symphony No. 1. This work, logically built, if at times rather crassly grating in its harmonies, was given with tonal sumptuousness. In the second half, besides the Lalo, there were two excerpts from Milhaud's Saudades do Brazil, played with rhythmic power (the composer bowed from a loge) and a very special tonal treatment of Debussy's Afternoon of a Faun, which closed with unusual loveliness, the final tone hanging in the air with bell-like effect. The audience was large and demonstrative.
R. M. K.

All-Latin Youth Concert

Rudolph Ganz conducted an "All-Latin" program at the Young People's Philharmonic concert on the morning of Jan. 4. Berlioz' Roman Carnival Overture, Dukas' Sorcerer's Apprentice, Martucci's Notturno in G flat, the first American performance of Pinto's Scenas Infantis (orchestral arrangement) and de Falla's Ritual Fire Dance were played. The "everybody sing" number was Funiculi-Funicula. The presence of Octavio Pinto and his wife, Guiomar Novaes, made the occasion an especially interesting one for the youngsters, and his work was well received.
R. K.

Nan Merriman with Stokowski

The Philharmonic Orchestra on Jan. 5 repeated the program of Jan. 2, adding De Falla's Suite from El Amor Brujo. In this composition Leopold Stokowski made the orchestra scintillate in all its colors and facets. He was greatly helped by Nan Merriman, who lent her splendid contralto to this difficult task. The voice, treated in this score like an instrument, blendid magnificently with the orchestra. Miss Merriman justly received an ovation at the close, in which conductor and orchestra participated.
H. W. L.

Myra Hess in Ferguson Novelty

Myra Hess on Saturday afternoon, Dec. 14, gave a recital for the first time in Carnegie Hall, and one of impressive proportions. Wachsof, Scarlatti, Schubert, Beethoven (the "Appassionata"), Howard Ferguson and Chopin made the solid program. In the Beethoven she rose to very high stature, while the Ferguson F. minor Sonata (dedicated to the memory of Harold Samuel) showed the extent of her earnestness and sincerity in offering music that might be "caviar to the general." Dame Myra's well-known dexterity was completely in evidence, her fine tone amply demonstrated, and her dignified authority and compelling power again masterfully convincing.
T. P.

Max Rosen Presents Gershwin Arrangements

Max Rosen's return to the local concert platform after a two-year absence took place on Dec. 20, the violinist electing to play the Chaconne of Vitali, Concerto No. 6 by Mozart, Concerto in G minor by Prokofieff, his own arrangements of Gershwin's Summertime and It Ain't Necessarily So, and numbers of Tleescu-Rosen and Wladigeroff. Mr. Rosen has been prominent since his debut here in 1918, when he was in his teens. At that time he established himself as a violinist above the common order. This year's concert presented him in fine technical estate, and generous in passages of tonal beauty. The Gershwin excerpts were played with a skill that brought out their melodic appeal and preserved their characteristic flavor. The artistic accompanist was Richard Wilens.
D. B.

RUTH KISCH-ARNDT, contralto, gives a program of medieval to classic songs with ensemble in Times Hall on Jan. 19, assisted by Ernst Victor Wolff, harpsichordist; Eva Heinitz, viola da gambist; Erna Mann and Peter Buonconsiglio, violinists; and Otto Deri, cellist. (Photo by Helen Merrill.)

COMPOSER, CONDUCTOR and PIANIST. Jacques de Menasce, Leon Barzin and Jacques Abram (l. to r.), who figured in the Carnegie Hall concert of the National Orchestral Association on Jan. 6, when Mr. Barzin led the orchestra with Mr. Abram as soloist in two concertos—the first American concert performance of Mr. de Menasce's Piano Concerto No. 2 and the Brahms Concerto in B flat. (Photo by Alton Taube.)

Messiah by Oratorio Society

The annual Christmastide performance of Handel's Messiah by the New York Oratorio Society, now in its 74th season, came off handsomely on Dec. 21. This was the 123rd presentation of the great work by the organization; under the direction of Alfred Greenfield the scope of the Society's singing has been enlarged, and the music emerged with a new freshness and vigor.

The soloists handled their assignments with more ease than has been the case in recent seasons. Harold Haugh, tenor, though not in best vocal condition, showed the fine style of his oratorio experience and sang with moving interpretative meaning. Jean Watson, also well-schooled in this demanding type of aria, offered vibrant, smooth singing, full-voiced and mellow-toned. Some of the most difficult airs are those for bass-baritone. Arthur Kent revealed new facets of artistry and compassed the long-ranged measures with rich warmth of voice and telling emotional appeal. Anne McKnight came close to the fine traditions of the soloists of an elder day. This young soprano displayed poise, commendable diction and a clear, full vocal quality which became a bit tense in the softest passages.

Instrumental soloists and accompanists were Harrison Potter, at the pianoforte-harpsichord; Hugh Porter, giving splendid cooperation at the organ; and William Vacchiano, who sent out some of the loveliest silken trumpet phrases ever heard in this hall. The orchestral group of 50 were from the New York Philharmonic and played with skilfull continuity and balance.
M. C.

Collegiate Chorale in Britten Premiere

The first annual Christmas Festival Concert by the Collegiate Chorale on Dec. 23, with Robert Shaw conducting, was a grateful gift to music-lovers and proved one of the highlights of the season. The Chorale was in top form, the balance of the beautifully sounding voices perfect. The response to the conductor, the polish and finish of their work were also remarkable. They sang carols of many lands, an ornate Palestrina Mass—in which the two four-part choirs sounded like one solo voice, spinning the immensely difficult contrapuntal lines from group to group—and the Cantata No. 64, Sehet welch eine Liebe, by J. S. Bach, in which Grace Hoffmann, alto, Suzanne Frail, soprano, Loyd Pfautsch, bass, were the soloists (another soloist was the tenor Clayton Krehbiel)—all with beauty of sound and clarity of interpretation.

A novelty was Benjamin Britten's A Boy was Born, a set of six a capella variations on an original theme, with texts taken mainly from ancient English carols. The variations employ motives of the theme in varied combinations. They are highly effective, very difficult, but in Shaw's and the Chorale's renditions made for a moving experience. The concert closed with community singing of carols—a gladdening event for those who filled the hall to the rafters.
H. W. L.

Ida Haendel Makes New York Debut

Although well known abroad, Ida Haendel, young Polish violinist, was heard for the first time in this country on Dec. 29. Leading off with the Debussy Sonata, she approached the work like a veteran, knowing exactly what she wanted and how to attain it. Beautiful tonal coloring, intensity, and finely turned phrases were in evidence. In the Bach Chaconne, however, the conception was too romantic, nor was there enough strength and power in the interpretation. Chausson's Poème was much more suited to the violinist's gifts; she played it with temperament, style and warmth that never became over-sentimentalized. Concluding the program were shorter works by de Falla, Achron and Paganini. Technically Miss Haendel is a brilliant performer and her tone has a very pleasant quality, though on this occasion the intonation was not always perfect. This may have been due to the damp weather. Artur Balsam played discreet accompaniments.
R. K.

Artists Aid Emergency Fund

A series of three concerts for the benefit of the Musicians Emergency Fund, Veteran's Rehabilitation Division, was opened on Dec. 30. The artists were Robert Casadesus, pianist, and the Metropolitan Opera singers Patrice Munsel, and James Melton, tenor. Mr. Melton made an address, explaining the work of the fund in regard to veterans, for which a special certificate of commendation has been issued by the Secretary of the Navy to Mrs. Lytle Hull, president. The three protagonists earned lavish appreciation from a large and distinguished audience, Mr. Casadesus offering Chopin, Chabrier, Ravel and Debussy works; Miss Munsel arias of Verdi, Mozart, and Meyerbeer, a Polish song, Mozart's Alleluia, and Mr. Melton songs of Brahms.

(*Continued on page 17*)

Cadman Among Notables Lost by World of Music

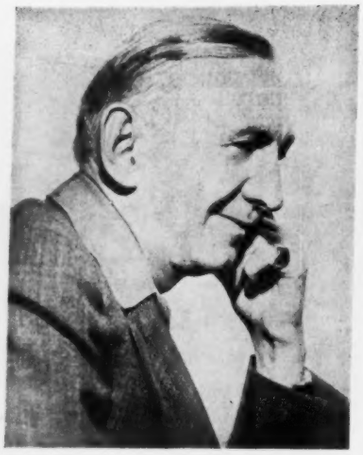
CHARLES WAKEFIELD CADMAN, 65, noted American composer, passed away in Los Angeles on Dec. 30 after a short illness. He was stricken with a heart ailment three days before, and removed to California Lutheran Hospital. Mr. Cadman is survived by a sister, Mrs. Matthew Cascino, with whom he made his home.

Mr. Cadman was born in Johnstown, Pa., Dec. 24, 1881, the son of William Charles Cadman, an industrial chemist, and on his mother's side was a descendant of the Rev. Samuel Wakefield, who composed sacred music and built the first pipe organ west of the Alleghany Mountains. He studied piano as a boy and, leaving school early, financed his later music study by playing the organ in churches. At 20 he wrote a Carnegie Library March and published it himself, selling 3,000 copies.

In 1909 he visited the Omaha Indian Reservation, and wrote down their chants, also recording some on phonograph records. He studied the music of Mexico on a visit to that country. Some of his songs were based on themes from Indian music. His works, though sold to various publishers, did not have wide circulation until At Dawning, published by the Oliver Ditson Co., was chanced upon by John McCormack, who sang it on one of his American tours. The vogue it established was great, and the Ditson firm generously gave him a new royalty contract. In time more than a million copies of this work were sold.

His other most popular song was From the Land of the Sky-Blue Water, which was sung, among others, by Lillian Nordica. Based on an Indian theme, it had lyrics by Nelle Richmond Eberhart, who wrote many of his texts.

She did the libretto for his first opera, Shanewis, premiered at the Metropolitan Opera on March 23, 1918, on a double bill with a danced version of Gilbert's Dance in the Place Congo. Sophie Braslau sang the title role, and Pierre Monteux conducted. The work won a success because of its fluent melodies, and was retained in the repertoire a second season, the first native work to have this honor. Other operas by Mr. Cadman were: The Garden of Mystery, sung at Carnegie Hall, New York in 1925; The Witch of Salem, produced the following year by the Chicago Civic Opera Company; and The Sunset Trail, sung in 1928 in New York by the American Opera Company. He had also penned an Indian opera, Daoma, or The Land of Misty Water, based on Omaha tribal themes.



CHARLES WAKEFIELD CADMAN

A Prolific Composer

Mr. Cadman was a prolific composer in many other fields, his works amounting to some 200. Among the best known were: a Symphony in E minor; Piano Sonata in A major; Piano Trio in D; Violin Sonata in G; Thunderbird Suite for orchestra; The Vision of Sir Launfal, cantata for men's voice, which won a prize in Pittsburgh in 1909; the song cycles, Four American Indian Songs, From Wigwam and Tepee, Idyls of the South Sea, Three Songs to Odysseus, White Enchantment, and the Morning of the Year (for four solo voices); tone poem, Aurora Borealis; Trail Sketches; To a Vanishing Race; A Mad Empress Remembers, for cello and piano; the cantata Far Horizon; and an American Suite, based on folk music. He had written many other songs and piano and choral pieces.

He made a number of tours of this country and visited Europe as a lecturer on Indian music, assisted by the soprano, Princess Tsianina Redfeather; and appeared as piano soloist, notably in his Dark Dancers of the Mardi Gras, with various orchestras.

Cadman was director of music at Walcott Conservatory, Denver, Colo., 1924 to 1926, and then became a lecturer at the University of Southern California, taking up residence in a ranch home which he built near San Diego in 1929. He was a member of the American Society of Authors, Composers and Publishers, and a founder and director of the Hollywood Bowl Association, and held honorary degrees in music from the Universities of Denver and Southern California. He had also been nominated by the National Federation of Music Clubs for membership in the Hall of Fame, and declined an appointment to serve on the music committee for the Olympic Games in Berlin.

Carrie Jacobs Bond Penned "A Perfect Day"

CARRIE JACOBS BOND, 84, composer, died in Los Angeles on Dec. 28. Mrs. Bond, who had made her home in California for a number of years, was best known for three songs, The End of a Perfect Day, I Love You Truly, and Just a-Wearyin' for You, but she had written many others.

Her life was a remarkable story of victory over adverse circumstances. Born in Janesville, Wis., the daughter of Dr. Hannibal Jacobs and Emma Davis Jacobs, one of her maternal ancestors was said to be John Howard Payne, composer of Home, Sweet Home. She was twice married, to E. J. Smith and Frank Lewis Bond, a physician, after whose death in 1895 she went to Chicago and supported herself and her young son by maintaining a boarding house, and writing songs as avocation.

She gave a recital in Steinway Hall, Chicago, and with the proceeds started publishing her songs with I Love You Truly. In time the business expanded so much that she hired 17 employees. Mrs. Bond gave concerts at the White House during the administrations of Theodore Roosevelt and Harding.

Her songs were marked by simplicity, sincere feeling, and a strong sense of melody, and they have enjoyed popularity with three generations, sales of A Perfect Day reaching five million copies. Her son, Frederic Smith, a former president of the Hollywood Athletic Club, and part-owner of a chain of candy shops, committed suicide in 1928.

BRIAN HOOKER, 66, noted American poet and librettist, died on Dec. 28 at New London, Conn. He was a Yale graduate and wrote books for American operas, including the Horatio Parker prize opera Mona, which won the $10,000 award offered by the Metropolitan Opera Company and was produced by that organization March 14, 1912, and the libretto for Parker's opera Fairyland, which took a prize offered by the National Federation of Music Club and was heard in Los Angeles July 1, 1915.

He also wrote Morven and the Grail, and A D. 1919, a commemoration ode, dedicated to the Yale War Memorial. He translated Ruy Blas, Cyrano de Bergerac, and many other dramas, and was the author of several books for operettas.

He was born in New York. His widow and three daughters survive.

NICHOLAS GATTY, 72, British composer, on Nov. 10. A native of Bradford and Cambridge graduate, he was a pupil at the Royal College of Music of Stanford. He composed a number of operas, including Greysteed, done by the Moody-Manners Co. in 1906; comic opera, Duke or Devil, sung by the same group, 1909; The Tempest, produced at the Surrey Theatre in 1930 and later at the Old Vic in London; and Prince Ferelon, musical extravaganza in one act, first sung in 1922 and heard later with success. Dr. Gatty was music critic of the Pall Mall Gazette, 1907-14, and for some 20 years served on the London Times.

WILLIAM READ HERSEY, 64, music critic, author and teacher, died at his home in South Harwich, Mass., on Jan. 1. Born in Providence, R. I., he was a graduate of Brown University, appeared as a pianist, and for a time served on the staffs of the Providence Journal, the New York Sun and Herald Tribune. He had also written children's stories under the name of Stillman Drake. A sister survives.

FLORENZE TAMARA, dancer, died in Providence, R. I., on Dec. 31. Miss Tamara was the wife of Jack Fowler. As a team they were known for many years as Fowler and Tamara, appearing in the leading hotels and theaters in this country and Europe. Several years ago they made an American tour in a concert dance program under the management of Columbia Concerts.

STREAMLINED INSTRUMENTS FOR MODERN AGE

By IVOR DARREG

"I can't make head or tail of that new piece they're playing!"

"It sounds rather jumbled, doesn't it?"

You may have made comments like this yourself when attending a concert of contemporary compositions; surely you have heard similar remarks from those sitting near you. But let's think a moment—are our present-day composers entirely to blame for this situation? The real trouble might well lie elsewhere. Twentieth-century composers are trying to express new conceptions, part and parcel of today's living—attuned to our world of ultrarapid transportation, skyscrapers, and scientific progress — but they are being compelled to do this through nineteenth-century pianos and orchestras. Is this fair?

The instruments we now use are the offspring, for the most part, of the Romantic period. Their "state of highest perfection" (at least, that is what the music-textbook writers so adoringly call it!) was reached when that period was at its height, so we cannot be surprised to find that such instruments will interpret music written in the Romantic style far more faithfully than they will render earlier or later types of music. The present revival of the so-called "ancient instruments" (harpsichord, chekker, viols, flutes à bec (also called recorders), clavichord, regal, etc.) — a movement which has gained considerable force of late—is the logical, inevitable reaction to the excessively "Romantic" idea of Bach and his predecessors that the nineteenth-century instruments have been foisting upon us.

Justice to Contemporary Composers

It is indeed wonderful that we are at last giving the early composers their due in the way just mentioned, but what about our contemporary composers? Elementary justice demands that contemporary compositions be expressed through instruments belonging truly to our period, just as the Primitive, Classical, and Romantic musical works should be heard in a manner proper to their respective eras.

Though they may not have said it in so many words, twentieth-century composers have often felt a need for more modern, more perfect instruments. Even in the early 1900's, there was evidence of this. Examine, for instance, any of Debussy's piano works—you will find innumerable carefully-placed expression marks; yet it is obvious that not all these marks can be interpreted on our present pianos. The works of later composers will reveal much the same state of affairs. Now it would be absurd to say that such marks were put there merely for ornament—and, as for the attitude, taken by some musicians, that the performer is expected, through some weird kind of telepathy, to transmit to the audience all those nuances of expression that cannot actually be heard by their ears—well, that is too ridiculous for further comment!

The creative ideas of modern composers have become far too advanced to be expressed properly through our ordinary musical instruments now in use. The world will never know how many beautiful musical themes have been lost for all time because the composer or arranger hesitated to write passages that might be too difficult for the present awkward musical instruments. Often a melodic line or chordal progression will demand a certain particular tone-color in order to sound at its best, but if the instrument having the wanted timbre cannot play the passage easily, one will either alter the theme (to its detriment) or give it to another instrument (at a sacrifice).

20th Century Instruments

"But," you will ask at this point, "are there any truly twentieth-century instruments? When we have so many different kinds of instruments already, could any really new ones be possible?" Fortunately, we do have instruments of a genuinely modern type—the electronic musical instruments. (The term "electronic" refers to the electronic vacuum tubes, similar to the tubes in our radio sets, used in these instruments.) Electronic instruments usually have keyboards like the piano; they must not be confused with such automatic mechanical instruments as the player-pianos and barrel-organs of our childhood days. We are discussing instruments directly played by performers, not mere reproducing devices.

For the last two decades, and more, electronics has been cast in the rôle of a faithful servant—recording, amplifying, and reproducing speech, music, and sound effects with ever greater fidelity as the time went on. Although electronic music has been aided by the development of necessary equipment, the exploitation in numerous ways of the marvelous copying and duplicating possibilities of sound film and electrical phonograph-recording devices has perhaps hindered electronic music progress, for it has misled the musical world into thinking that electronics is only a means for re-producing tones played on conventional instruments; musicians generally are not aware that worth-while musical tone can be originated electronically—not just copied.

Quite a number of electronic musical instruments are emerging at present

(*Continued on page 29*)

Toronto Launches Movement for Own Opera

By JOSEPH A. WHITMORE

Toronto

"History," they say, "is made at night," and this was certainly the case in the presentation of the Senior School of the Toronto Conservatory of Music—"An Evening of Operatic Excerpts." On Dec. 16, in historic Hart House Theatre, this program proved a revelation. After only eight weeks of operatic training, students of the Conservatory's Senior School, under Dr. Arnold Walter, gave excerpts from Otello, La Boheme, Faust, Fidelio, Der Rosenkavalier and La Traviata, to an invited audience.

That the influence of New York and Canada's Edward Johnson, general manager of the Metropolitan Opera and now Chairman of the Board of the Toronto Conservatory, is being felt was evidenced from the whole tone of the performance.

Excellent Mentors

First rank instructors had been retained. For example, instruction in stage deportment is given by Eileen Weldon Parsons, late of the Pasadena Play House, California. The principals are being guided in the technique of acting by Felix Brentano, chorus members and music under the baton of Nicholas Goldschmidt.

Brentano has had a great deal of experience in his particular field, having been Associate Director with Max Reinhardt and staged works for the N. Y. City Opera. Goldschmidt is the conductor and director of the Opera School and studied at the Vienna State Academy. He came to the United States in 1937; was director of the Opera Chorus and Orchestra for the San Francisco Conservatory of Music and Stanford University, and later associated with Columbia.

Ex-Servicemen in Cast

Using limited costume and scenery and a two-piano accompaniment, the evening nevertheless revealed much. Undoubtedly, it offered the best opera chorus that Toronto has heard in many a day, the Prisoners' Chorus in Fidelio actually stopping the show.

CLOSING SCENE FROM ACT III OF FAUST

as given by students of the Toronto Conservatory of Music Senior School. Mortally wounded by Faust, Valentin (David Hughes) curses Marguerite (Diana Thomson) for bringing this fate upon him. (Photo by Page Toles, Toronto.)

All but one of this group were ex-servicemen, studying at the Conservatory under the Canadian Government's rehabilitation scheme. The keen attention to detail, together with their youthful spontaneity, brought down the house. Many others of the students are ex-servicemen and women; perhaps this makes discipline easier to enforce. Undoubtedly there is a cheerful acceptance of strenuous rehearsing, a complete understanding that scenes must be done, and done again, to achieve perfection.

Some Highlights

Naturally, it is difficult to single out scenes for special mention when all are students but one charming bit of work, carried off with great *élan*, was the closing scene from Act 1 of La Boheme, when Rudolfo (Earl Dick) entertains his pretty visitor, Mimi (Mary Morrison). This couple combined some excellent singing with a portrayal of their parts that would have done credit to a professional cast. Another outstanding performance was the duel scene from Act III of Faust. Andrew MacMillan was a truly sardonic Mephistopheles as he tormented the bewildered Faust (Bertran Rawlyk) but probably the best work was done by David Hughes as Valentin, wearing his own World War II battledress of the R.C.A.F.

Despite the undoubted success of the presentation, everybody realized that it was only a very incomplete preview of things to come. The scenes already performed will fit into complete operas which are now being prepared—two of them probably to be produced in the coming Spring, with full costume and orchestra.

Success of Production Lauded

Arnold Walter, Director of the Conservatory's Senior School, said in an interview—"I am greatly enthusiastic about the fine work done by our young people; and with the excellent tuition which is being given to them, our full productions in the Spring should be a real operatic event. I have long felt that work of this nature was needed in Canada and I believe that it will present an opportunity to some of our fine young voices to develop their art here in the Dominion."

Ettore Mazzoleni, Principal of the Conservatory, said, "It is quite fitting that this new development should be so well and ably demonstrated during our Diamond Jubilee Year. Every effort is being made by the Conservatory to develop and sponsor Canadian talent and to give them the best possible opportunity of demonstrating their work and acquiring proficiency and experience in the profession of music."

Need for Canadian Opera

A Canadian opera group is needed in this city, and in the opinion of this writer the foundation has been well laid. Congratulations to the Conservatory and to those directly responsible for the Opera School and its premiere presentation!

Milhaud Honored by League of Composers

The League of Composers invited Darius Milhaud to conduct his own works at a concert on Dec. 29 at the Museum of Modern Art. The occasion, which attracted a most distinguished audience, offered, from Milhaud's prodigious output, mostly occasional compositions. There were suites compiled from incidental music to plays and movies, and there was an enchanting one after poems of the 16th century Pierre Ronsard, written for four solo voices and a small chamber group—charming, tender pieces of great tonal beauty and persuasion. A delightful score was the cantata Pan et la Syrinx, after words by de Piis and Paul Claudel, for two solo voices (baritone and soprano) and vocal quartet with chamber orchestra. As always, the composer convinced with the naturalness of his writing, his expert craftsmanship and the economy of the means he employs. Also heard were (replacing the Cantate pour L'inauguration de Musée de l'Homme, for which the music could not be procured in time) the suite Le Cheminée du Roi René, a score written for the film: Cavalcade d' amour, and Adages, a suite from incidental music to a play by André de Richaud. Though these works were most enjoyable, the general impression was of too much music with too little substance. One would have preferred to listen to more substantial fare. However, the audience warmly feted the famous French composer, who introduced each number with a short talk. H. W. L.

Felix Knight under Aegis Of James A. Davidson

Tenor Felix Knight, who made his debut this season with the Metropolitan Opera Association, and who was formerly with the Music Corporation of America for managerial purposes, recently signed with Manager James A. Davidson, whose roster now includes Risë Stevens, Eleanor Steber, and Martha Lipton, also of the Metropolitan.

Knight comes to opera from the radio field, where he had his own program, the Hires Root Beer Show, as well as the Schaeffer Revue, and made innumerable guest appearances, which included the RCA-Magic Key, the Ford Hour, the Radio City Music Hall of the Air, and the NBC Symphony. Besides his radio activities, Knight has appeared in concert with the San Francisco, Los Angeles, Cleveland, Philadelphia and Detroit Symphonies; and his motion pictures include MGM's Babes in Toyland, for which he won the Academy Award; Down to Their Last Yacht, RKO's Caravan with Charles Boyer and Loretta Young, Twentieth Century, and the technicolor lecturettes for Warner Brothers Springtime in Holland and Carnival Days. Before joining the "Met," Knight appeared in opera in San Francisco, Hollywood, St. Louis, Chicago, New York and Washington.

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Story of Music Handbook Outlines History of Opera

The Story of Music Handbook, Volume II, has recently been published in connection with the NBC program series of that name (Thurs., 11:30 p.m., EST), now in its second season. The book, written by Gilbert Chase, supervisor of music for the NBC University of the Air, deals with opera—its origin, rise and development. Each year the NBC University of the Air prepares a handbook to supplement with its musical programs. Last season's volume dealt with symphonic forms.

The book is divided into seven chapters: The Beginnings of Opera; Neapolitan Opera, Handel and Gluck; Mozart, Rossini, and the Rise of Grand Opera; Rise of National Opera; Wagner, Verdi and Their Contemporaries; Opera in the Twentieth Century, and The Comic Muse. It is supplemented with record lists prepared by David Hall, NBC writer and author of the well-known Record Book.

Frank Black directs the NBC Orchestra and guest soloists in the Story of Music series, which is one of the five programs presented by the NBC University of the Air.

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Naumburg Foundation to Hold 23rd Auditions

The Walter W. Naumburg Musical Foundation announces its 23rd Annual Series of auditions for pianists, violinists, and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Any candidate under the age of 10, having had a New York recital, even though press notices were received, shall not be excluded. Those artists adjudged to reveal outstanding talent in the auditions will be awarded New York debut recitals during the season 1947-48. All expenses directly connected with the recitals will be paid by the Foundation. The conditions are as follows:

Candidates must not be under 16 or over 30 years of age, but application may be filed if birthday does not precede Feb. 28, 1917. They must be recommended in writing by a teacher, music school or musician of acknowledged standing.

The preliminary auditions will be conducted during March, 1947. Cooperating in these preliminary auditions is an Advisory Committee composed of Ernest Hutcheson, Chairman, Francis Rogers, Willem Willeke and Mrs. Anna C. Molyneaux.

The Final Auditions will take place March 31 and April 1, 1947, and the judges will be: Wallace Goodrich, New England Conservatory, Chairman; Emilio de Gogorza, voice; Carl Friedberg, piano; Zino Francescatti, violin; and Chalmers Clifton, conductor. No judges will vote on his own pupil.

Requirements in regard to programs have been specified for candidates this year. Pianists should include at least one prelude and fugue from the Well-Tempered Clavier of Bach, and one composition in large form, either a sonata or a suitable equivalent. A purely lyrical piece, such as a nocturne of Chopin, should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style. It is suggested that all applicants include an American composition in their program.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York 19, N. Y. All applications must be filed not later than Feb. 28, 1947. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

HOLLYWOOD—AS I SEE IT

By RICHARD DRAKE SAUNDERS

Holiday cheer was dampened for local music lovers by the passing of two well loved figures, Charles Wakefield Cadman and Carrie Jacobs Bond. They had been close friends. Both had been identified with the music life of the community for many years, and were familiar figures at concerts and social events. They will be missed by a host of friends.

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This holiday season has been the quietest, from a musical standpoint, of any we can recall in many years. Between Dec. 19 and Jan. 5, only one concert was scheduled in Los Angeles, Rubinstein's Chopin Fund benefit in the Philharmonic Auditorium, plus one event in suburban Burbank.

Of course, there were the usual church festivities of the season, but none of these was of any musical importance. Handel's Messiah was left in peace. The film studios were quiet, with few recording sessions.

Impresarios here seem to believe most people want the season to be a real holiday from things they can do all the rest of the year—including attendance at concerts and other musical events.

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Frank Skinner will be one of the busiest composers and conductors on the Universal-International lot for the next few weeks. Milton Schwarzwald, U-I music head, has appointed him musical director of The Egg and I, and in addition he will work with Walter Schumann on the underscoring and directing of the Deanna Durbin picture, I'll Be Yours, which went into production on Dec. 23.

Bernard Herzbrun, U-I art director, was presented with a special scroll signed by all members of the Society of Motion Picture Art Directors at a dinner at the Hollywood Roosevelt Hotel. The occasion was a testimonial dinner for him, in appreciation of his services as one of the founding members of the organization, of which he served as president from 1944 to 1946.

In the popular field, U-I Associate Producer Will Cowan has signed Tommy Tucker and his orchestra for a two-reel featurette.

Also signed is Vocalist Marilyn Hare, who is currently appearing at the Florentine Gardens.

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Conductor-composer-pianist Leonard Bernstein is now about to undertake another facet of his career. He may be an actor. Mary Pickford and Lester Cowan plan to have him appear in person, as well as to compose the score and conduct it, for their forthcoming The Beckoning Fair One.

During negotiations Bernstein stayed with friends in Beverly Hills and spent most of his time composing. He also attended a few concerts, and was an interested auditor at the Paganini Quartet's presentation of Ernst Toch new Quartet.

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When Modest Altschuler years ago founded his Russian Orchestra in New York, his youngest recruit to the violin section was a lad called Nathaniel Finston.

Now Finston, associate producer with Benjamin Glazer on the Allied Artists film, Tragic Symphony, has engaged Altschuler as technical advisor. For the story is that of Tchaikovsky, and the veteran conductor is one of the few men now living who knew Tchaikovsky well, both as a musician and an individual.

In the attempt to recreate Tchaikovsky's personality on the screen, Altschuler can assist by making authentic the composer's habits, his manner of walking or talking and all the innumerable mannerisms that pertain to every person.

So the finished picture should have the great advantage of presenting Tchaikovsky very much as he actually appeared to his contemporaries. And the musical abilities of both Finston and Altschuler promise that the music will be treated with a proper respect, which has not always been the case in films about composers and their works.

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Mitchell Leisen, producing Suddenly It's Spring for Paramount, wanted a music box for a scene with Paulette Goddard and Fred MacMurray. The box had to be unusual in appearance, Leisen demanded, and also it had to play the theme song of the picture, a tune written by John Burke and James Van Heusen.

The property department designed one that looked like a windmill and was made of red and white plastic glass. Then a number of copies had to be made of it, because the box was to fall and smash when MacMurray takes an impromptu spill while doing an equally impromptu spring dance.

But Leisen insisted that the box be constructed so that it would keep on playing even after a shattering fall. After considerable consultation the scene was shot with MacMurray holding a dummy box while a property man held a working model before a microphone on the sidelines.

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Morris Stoloff, music director of Columbia Studios, has assigned Arthur Morton to write the background score for Millie's Daughter, which Sidney Salkow directed with Gladys George and Gay Nelson in the top spots.

George Duning has received the scoring assignment for The Guilt of Janet Ames, which co-stars Rosalind Russell and Melvyn Douglas. Marlin Skiles is writing the musical background for Framed, featuring Glenn Ford and Janis Carter.

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On the 20th Century-Fox lot, Musical Director Alfred Newman undoubtedly will write the score himself for Forever Amber, but he has plenty of time to ponder themes, since shooting only recently got under way.

Now in the process of editing is Carnival in Costa Rica, for which Ernesto Lecuona wrote background music and some special Latin-American songs. The film also boasts choreography by Leonid Massine.

Music by George Gershwin, with lyrics by his brother Ira, will be adapted for The Shocking Miss Pilgrim.

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Leo Forbstein, who directs the musical destinies on the Warner Bros. lot, is fully recovered from his recent illness, and is back at his desk. His staff is occupied at present only with My Wild Irish Rose, which will use minstrel music of the Weber and Fields-Lillian Russell-Chauncey Olcott era. Dennis Morgan is personating Olcott.

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Metro-Goldwyn-Mayer's big musical at the moment is Song of Love, based on the life of Robert and Clara Schumann, which is now getting started under the direction of Clarence Brown. Paul Henreid is playing Schumann, Katherine Hepburn will personate Clara, and Robert Walker will appear as Brahms. The studio affirms that no liberties will be taken with the music, at least, whatever dramatization may be made of the story.

RETURNING FROM SOUTH AMERICA

recently were Dr. and Mrs. Francis H. Redewill and their daughter Martha. Mrs. Redewill, Musical Courier's correspondent in San Francisco and the Bay Cities of California, made a survey of music in several South American countries during her visit. (Photo by Gabriel Moulin Studios.)

Pianist Samuel Ball has reopened his teaching studios after spending the holidays with relatives in Texas. Accompanied by Mrs. Ball, he drove both ways. They hit the coldest weather in many years in Tucson, and had to drive through a sandstorm in the dunes west of Yuma.

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Lucile Cristcarson was in a Christmas Eve auto collision, and suffered a broken rib, a sprained ankle and assorted cuts and bruises. She has, however, been working on some light choruses for an operetta. "I always compose cheerful music, or at least try to, when conditions are tough," she observes.

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Tito Schipa's concert in the Philharmonic Auditorium, his first locally in five years, was such an emphatic success that Impresario Mary Bran is acceding to numerous requests and bringing him back for another concert on March 22.

(*Other Los Angeles News, Page* 26)

In Bay Cities

OAKLAND-BERKELEY, CAL.—The Oakland Symphony, Dr. Orley See conductor, opened its 13th season at the Auditorium Theatre with an American work and an American soloist. The native composition, Dream of McKorkle, by Frederick Preston Search, is a robust, animated piece of writing portraying a swashbuckling and virile figure of early California gold rush days. Robert Brereton, blind pianist, displayed his amazing technical skill and commendable interpretation in Prokofieff's Piano Concerto, No. 3. The Prelude to Act III of Lohengrin and Beethoven's "Eroica" Symphony completed the program.

The William E. Chamberlain Concert Series opened with the Don Cossack Russian Male Chorus, Nov. 5; and will include also Marian Anderson, contralto, Feb. 13; Trudi Schoop and her Comedy Dancers, Feb. 22; Robert Casadesus, pianist, Feb. 26; and Paul Robeson, basso, March 7.

The Don Cossack Russian Male Chorus, Serge Jaroff director, opened the early winter concert season at the Oakland Auditorium in a gala concert commemorative of their 25th Anniversary tour. Licia Albanese, soprano, also appeared at the Auditorium under the auspices of the Oakland Forum in a program of arias, Russian art songs and American modern repertoire. Lauritz Melchior, tenor, and a 35-piece symphony orchestra accompanying, rounded out the highlights of the Auditorium series, with Otto Seyfert conducting.

The Scandinavian Singers, Phillip Hillstrom director, gave their 17th annual concert in Ebell Hall, with a rousing program of Danish, Swedish and Norwegian folk songs. Johnny Toffoli was soloist.

The Unruh Philharmonic Chorus of 180 voices, David Unruh director, gave several hearings of The Messiah with various quartets of local artists.

Mills College presented Regina Resnik, soprano, Frits Behrens at the piano, in the Concert Hall in a program of Handel, Wolf, Brahms, Strauss, Dvorak, Quilter, Errody and Castelnuovo-Tedesco numbers. Also heard recently were Joyce Blomfield, Joyce Corbett, Joyce Leyland, Barbara Grutze and Lawrence Anderson in a program of voice and piano numbers at the Concert Hall.

U. of C. Events

The University of California Extension Division presented a varied and well-attended early winter series at Wheeler Hall: The Morgan Trio, Frances violinist; Marguerite, pianist; and Virginia, harpist; in trio and solos; Myriam Zunser, violinist, and Bernhard Abramowitsch, pianist, a sonata recital including works by Hindemith, Walter Piston and Beethoven; and Desire Ligeti, basso of the Royal Hungarian Opera and more recently the San Francisco Opera, in lieder recital of Schumann, Schubert and Mahler compositions. The San Francisco Symphony, Pierre Monteux conducting, gave a Sunday afternoon concert at the Men's Gymnasium, December 1 with two major symphonies programmed: No. 7, D major, Beethoven and No. 2, A major, Brahms, also the Bach-Respighi Passacaglia. The University Symphony, conducted by Professor William Denny, gave Barbara Lull, violinist, an opportunity for an excellent performance of Mozart's D major Concerto. Vysehard by Smetana and Beethoven's Symphony, No. 4 in B flat major were also heard on this program. The Paganini Quartet with their gift instruments of Strads so well-matched they might have been carved from the same tree, gave three programs in Wheeler Hall to large audiences. The personnel of this newly-organized group is Henri Temianka and Gustav Rossels, violins; Robert Courte, viola and Robert Maas, cello.

Of a lighter nature were Greek Theatre presentations of The Mikado and The Chimes of Normandy (Austin Mosher, musical director, Reginald Travers, director of assisting artists from The Players Club and J. Paget-Fredericks, director of the dance group). Soloists were Lois Hartzell, Beverly Stewart, Lloyd Nelson Pease, Stanley Noonan, Percy Hutchins, Thomas Reeves, Roy de Vincenzi, Jeanette Gistelli, June Calais and Faith Croceron.

Two excellent programs given recently for the benefit of the Building Fund of the Alameda Co. Music Teachers Association. Eugenie Covert, soprano, accompanied by Mildred Randolph Strand, assisted by Rita Dows, celist, and Zylpha Cockrell, pianist. And Elwin Calberg, pianist, in annual recital presenting the Four Ballades of Chopin as well as numbers by Bach, Ravel and Albeniz. Both programs were given at the Rockridge Women's Club.

MRS. FRANCIS H. REDEWILL.

A CHALLENGE TO ALL WHO CARE ABOUT THE QUALITY OF FILM MUSIC

... *VOTE IN MUSICAL COURIER'S CONTEST!*

The Musical Courier's first annual contest for Citations honoring the Year's Best Film Music got off to a good start on Jan. 1. In that issue we published the titles of new pictures, and the musical credits therefor, issued during 1946 by 20th Century-Fox, Paramount, and RKO Radio Pictures, Inc.

In the present issue we are printing the titles and credits of productions by Republic Studios and Warner Bros.-First National. This list of 1946 pictures will be continued in forthcoming issues in order to refresh the memories of film patrons.

A ballot on which to mark your choice for the best film music and choreography, in eight subdivisions of choice, is reproduced in each of the six first issues of Musical Courier for 1947.

REPUBLIC STUDIOS—Cy Feuer, Musical Director

1946 Productions

"I'VE ALWAYS LOVED YOU," produced and directed by Frank Borzage, starring Philip Dorn and Catherine McLoed. Piano recordings by Artur Rubinstein. Musical director—Walter Scharf.

"SPECTER OF THE ROSE," produced and directed by Ben Hecht. Original score by George Antheil. Choreography by Tamara Geva. "Sugar Bowl" song by Hecht and Antheil. Musical director—Morton Scott.

"THAT BRENNAN GIRL," produced and directed by Al Santell, starring James Dunn, Mona Freeman and William Marshall. Original score by George Antheil. Musical director—Cy Feuer.

"RENDEZVOUS WITH ANNIE," produced and directed by Allan Dwan, starring Eddie Albert, Faye Marlowe and Gail Patrick. Original score by Joe Dubin. Song, "Dream Man" by Jack Elliott. Musical director—Cy Feuer.

"EARL CARROLL SKETCHBOOK," directed by Al Rogell, produced by Robert North. Original songs by Jules Styne and Sammy Cahn. Most outstanding song in score, "I've Never Forgotten." Choreography by Nick Castle. Musical director—Cy Feuer.

"MURDER IN THE MUSIC HALL," starring Vera Ralston and William Marshall, produced by Herman Millakowsky and directed by John English. Original score by Edward H. Plumb. Musical director—Walter Scharf.

"IN OLD SACRAMENTO," produced and directed by Joe Kane, starring William Elliott and Constance Moore. Original score by Charles Maxwell. Choreography by Mitz Fanchon. Musical director—Morton Scott.

"PLAINSMAN AND THE LADY," produced and directed by Joe Kane, starring William Elliott and Vera Ralston. Original score by George Antheil. Musical director—Cy Feuer.

WARNER BROS.-FIRST NATIONAL, Leo F. Forbstein, Musical Director

Pictures of 1946

"HUMORESQUE," directed by Jean Negulesco, starring Joan Crawford, John Garfield, and Oscar Levant; arranged score by Franz Waxman; conducted by Franz Waxman.

"NIGHT AND DAY," directed by Michael Curtiz, starring Cary Grant and Alexis Smith; music by Cole Porter, orchestrated and conducted by Ray Heindorf; dance numbers created and directed by LeRoy Prinz.

"THE TIME, THE PLACE AND THE GIRL," directed by David Butler, starring Dennis Morgan, Jack Carson, Janis Paige, and Martha Vickers; music by Arthur Schwartz, adapted by Frederick Hollander; orchestrations by Ray Heindorf; musical sequences created and staged by LeRoy Prinz.

"THE VERDICT," directed by Don Siegel, with Sydney Greenstreet, Peter Lorre, and Joan Lorring; original score by Frederick Hollander; orchestral arrangements by Leonid Raab.

"NEVER SAY GOODBYE," directed by James V. Kern, starring Errol Flynn and Eleanor Parker; original score by Frederick Hollander, orchestral arrangements by Leonid Raab.

"SHADOW OF A WOMAN," directed by Joseph Santley, starring Helmut Dantine and Andrea King; original score by Adolph Deutsch; orchestral arrangements by Murray Cutter.

"OF HUMAN BONDAGE," directed by Edmund Goulding, starring Eleanor Parker, Paul Henreid, and Alexis Smith; original score by Erich Wolfgang Korngold.

"DECEPTION," directed by Irving Rapper, starring Bette Davis, Paul Henreid and Claude Rains; original score (and Hollenius' 'cello concerto) by Erich Wolfgang Korngold; numbers staged by LeRoy Prinz.

"THE BIG SLEEP," directed by Howard Hawkes, starring Humphrey Bogart and Lauren Bacall; original score by Max Steiner.

"TWO GUYS FROM MILWAUKEE," directed by David Butler, starring Dennis Morgan, Jack Carson, Joan Leslie and Janis Paige; original score by Frederick Hollander; orchestral arrangements by Leonid Raab.

"SARATOGA TRUNK," directed by Sam Wood, starring Gary Cooper and Ingrid Bergman; original score by Max Steiner.

"A STOLEN LIFE," directed by Curtis Bernhardt, starring Bette Davis; original score by Max Steiner; orchestral arrangements by Hugo Friedhofer.

"THREE STRANGERS," directed by Jean Negulesco, starring Sydney Greenstreet and Geraldine Fitzgerald; original score by Adolph Deutsch; orchestral arrangements by Jerome Moross.

"NOBODY LIVES FOREVER," directed by Jean Negulesco, starring John Garfield and Geraldine Fitzgerald; original score by Adolph Deutsch; orchestral arrangements by Jerome Moross.

"ONE MORE TOMORROW," directed by Peter Godfrey, starring Ann Sheridan, Dennis Morgan, Jack Carson, Alexis Smith, and Jane Wyman; original score by Max Steiner.

"MY REPUTATION," directed by Curtis Bernhardt, starring Barbara Stanwyck and George Brent; original score by Max Steiner.

"JANIE GETS MARRIED," directed by Vincent Sherman, starring Joan Leslie and Robert Hutton; original score by Frederick Hollander; orchestral arrangements by Leonid Raab; "G. I. Song" by M. K. Jerome and Ted Koehler.

"HER KIND OF MAN," directed by Frederick de Cordova, starring Dane Clark, Janis Paige and Zachary Scott; arranged score by Franz Waxman; orchestral arrangements by Leonid Raab.

"CLOAK AND DAGGER," directed by Fritz Lang, starring Gary Cooper; original score by Max Steiner; orchestral arrangements by Hugo Friedhofer.

"CINDERELLA JONES," directed by Busby Berkeley, starring Joan Leslie and Robert Alda; arranged score by Frederick Hollander; orchestral arrangements by Ray Heindorf and Frank Perkins.

"DEVOTION," directed by Curtis Bernhardt, starring Ida Lupino, Paul Henreid, Olivia de Havilland, and Sydney Greenstreet; original score by Erich Wolfgang Korngold.

YOUR BALLOT

For the *Musical Courier* Citations for the best music on the screen during the past year. You need only give the name of the picture; the individual deserving the citation will be identified through it. Ballots will be printed in each issue during January, February and March. You can vote as many times as you like, but each ballot must be signed. All ballots must be submitted by April 15.

***Musical Courier*, 119 West 57th St., New York 19, N. Y.**

I vote the following films deserving of the 1946 *Musical Courier* Citations:

(1) Best original score .....

(2) Best arranged score .....

(3) Best conducted score .....

(4) Best orchestration .....

(5) Best original song .....

(6) Best instrumental solo .....

(7) Best choreography .....

(8) Best musical short subject .....

Name .....

Address .....

.....

VIRGINIA MacWATTERS, coloratura soprano, was cited by Mademoiselle magazine as one of the ten young women meriting the fourth annual awards "for signal achievement in their special fields." Following her recent success as Zerbinetta in the New York City Opera Company production of Ariadne, she is now singing in the Covent Garden Opera season. (Photo by James J. Kriegsmann, N. Y.)

Birmingham Music Club Events Break Records

BIRMINGHAM, ALA. — Never have the Birmingham Music Club's Artist Series of Concerts been more largely attended than this season. Charles L. Wagner's production of Il Trovatore broke the record with capacity house; then came James Melton, and not only were all seats sold in orchestra, galleries and balconies, but some 200 seats had to be placed on the stage, and many were standing in the rear. That is the kind of house that James Melton draws in Birmingham. With Peter Hansen at the piano, Mr. Melton gave a memorable concert. He was heartily applauded and encored, and responded generously with many encore songs. All concerts are given in the Municipal Auditorium, which seats approximately 6,000.

The Original Ballet Russe, featuring Anton and Dolin, came next, greeted by a capacity audience, enthusiastic about the beauty and perfection of the performance.

Reuben Martinson, supervisor of public school music, presented the annual concert by the orchestras, choruses, and bands of the high schools, in which there were some 2,000 participants, before a large audience that enjoyed the excellence of their performance.

Birmingham is proud of the successful debut of its young singer, Irene Jordan, at the Metropolitan Opera in the opening performance of Lakmé, with Lily Pons and a notable cast. Miss Jordan is a native of Birmingham.

ALICE GRAHAM.

School Radio Workshops Laud World Security Service

The widespread appeal to high school and university radio workshops throughout the country of WJZ-ABC's World Security Workshop, a new half-hour public dramatic series, is illustrated by the arrival at WJZ-ABC each week of approximately 1500 letters from instructors and students. (Thurs., 10:00 p.m. EST). The series is presented by ABC in cooperation with Americans United for World Government, with original stories based on such themes as Memo to the People, by Sol Panitz; Volts Times Amperes Equals Peace, based on Willard Espey's New York Times article; Dams Against the Floods of War, written by Ira Marion. Most of the missives following the broadcasts praises the program for its fine production as well as its originality in thought and content.

Leading Conductors to Be Guests With Los Angeles Symphonic Band

The Los Angeles Symphonic Band, a group of leading musicians of the Los Angeles Area, gathered under the batons of a succession of well-known conductors including David Rose, Meredith Willson, Harry Zimmerman and others, returned to the Mutual network for a series of weekly program featuring semi-classical music, January 4 (Sats., 4:00 to 4:30 p.m., EST).

Organized in 1940, this 32-piece musical organization has a nation-wide audience as a result of concert appearances throughout the country. Each week a different conductor will preside, with Harry Zimmerman, who also conducts the orchestra on Mutual's California Melodies series, in charge.

Premiere in Columbus

COLUMBUS, OHIO.—The Columbus Philharmonic Orchestra, Izler Solomon, conductor, scheduled the world premiere of A Fantasy on Ben Hanby Melodies for performance at Otterbein College, Westerville, on Jan. 13. The composer is L. Howard Whittaker of Oberlin College and Cleveland.

On Jan. 11 the 142nd Psalm for mixed voices and orchestra by Julius Chajes was presented by the orchestra and the Ohio State University Chorus.

Twin City Quartet Bows

MINNEAPOLIS.—The Twin City String Quartet made its debut on Dec. 11 in the Minneapolis Institute of Arts Auditorium. The players are all members of the Minneapolis Symphony: Frederic Volonins, first violin; the Misses Cullen and de Constant, violin and cello, and Mr. Mauricci, viola.

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

BERNARD HERRMANN,

conductor of CBS' Invitation to Music program (Suns., 9:00 to 9:30 p.m., EST).

English Audiences Keenly Interested in Modern Music

"The most important thing about contemporary music in England," said Bernard Herrmann, symphonic conductor for the Columbia Broadcasting System, who recently returned from a five week conducting tour of Britain, "is that the English audiences have a sincere desire to hear it. English composers have a better chance to develop because their works are more often performed than those of American composers in the United States."

Herrmann has been associated with CBS for 12 of his 35 years, and today he is the conductor for CBS's Invitation to Music series (WABC, Weds., 11:30 to 12-midnight, EST). These concerts have won widespread acclaim for unusual programs which consistently shun the standard master works performed for concert audiences by large symphonic orchestras. Selected are scores by young composers and neglected works by both young and old masters, which seldom get to the performance stage because they are not considered good "box office," or because they do not lend themselves ideally to a spectacular rendition to further the career of aspiring soloists. The programs rule out old warhorses, not because they are not good music, but because they are heard too much and other worthy melodies are neglected.

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Thus, it is not difficult to understand why Herrmann was particularly interested in the status of contemporary music in England.

"Such music," he said, "is not only published and available, but it can be purchased throughout the British Empire. Compared to such published works in America, the ratio is about 50 British scores to one of American.

"The tragedy is that most American contemporary music exists only in manuscript form. For this reason musicians and conductors haven't an opportunity to study such scores at their leisure. That is one reason why there are so few public performances. Another important reason for the English public's interest is that 40 per cent of such British music is available on records."

This is chiefly due, Herrmann explained, because the British Council of Arts spends considerable money to see that contemporary works are recorded.

"One reason for Elgar's great popularity, outside of his fine ability, is because all his works are available on records," he added.

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The British take genuine pride in their composers, Herrmann noted. He feels that in America they are just "tolerated." Audiences throughout the United Kingdom want to hear both old and new music; but the emphasis in programming is placed on British works. There is also, he found, a great renaissance in the writing of church music there at present. Cathedrals commission the services of different composers, all British, for which they are paid. "That part of musical life in America," he said, "is virtually unknown."

"Concert programs on radio," he went on, "should not be run from the box-office viewpoint. The two things have nothing to do with one another. Radio's artistic function, as I see it, is to expose to listeners the literature of music. There is actually more interest in contemporary music in America than ever before. For instance," he pointed out, "after we performed an excerpt from Alban Berg's opera, Wozzeck on an Invitation to Music program, we received over 100 letters from listeners who have never heard it, but had read about it!

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"In England," Herrmann continued, "BBC gives the people what it thinks is good for them, and exposes Britons to copious amounts of culture, so that in time it takes effect." Evidence of success, Herrmann maintains, is that the concert business is booming, probably as a result of this policy. He noted that London has twelve concert orchestras playing 52 weeks in the year to capacity audiences.

"BBC policy," he said, "conforms with the general feeling in England, which is undergoing a cultural renaissance, unquestionably as a result of the war. This made the people realize that material things can be wiped out momentarily, while those of the spirit are more constant, and they are consequently working toward a spiritual fruition."

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THIS FASCINATING RADIO BUSINESS, by Robert J. Landry. The Bobbs-Merrill Company, $3.75.

There have been many books written in the last few years about the radio industry. One which is perhaps the most complete from the standpoint of an all-over coverage is This Fascinating Radio Business, by Robert J. Landry, a director of the Division of Program Writing of the Columbia Broadcasting System. Written with a shrewd and analytic insight, the book presents a most comprehensive analysis of just how the broadcasting business is organized and operated today, and explains how and why broadcasting has taken its present important place in American lives.

Here is an unusually lucid story of the complex and turbulent growth of radio from a mechanical gadget used on battleships to a tremendous mass medium that is now an indispensable part of American daily life. It gives a dramatic view of the fantastic phenomenon that, practically over-night, formed a billion dollar business out of what previously had been the hobby of a few amateurs.

Among the many interesting highlights that Mr. Landry brings out is that "people tune in to hear people." He gives convincing evidence that "personalities" have made radio (included are short sketches of some famous radio folk). His analysis of careers makes the book extremely valuable reading for those who have ambitions to work in this field.

His comments on censorship and the relations between broadcasting companies and the government are highly informative for the millions that constitute the radio audiences.

This Fascinating Radio Game is anything but pedestrian in style. It should not only be an important contribution on this subject for class rooms and libraries, but of really great general interest to the listening public, and even the sophisticated professional active in the business.

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Neuman Prepares Programs for 8th American Music Festival

Herman Neuman, Director of Music for New York's Municipal radio station WNYC, is now preparing program for the Eighth Annual American Music Festival, which will be inaugurated on Feb. 12 and conclude on Feb. 22 with a concert at Times Hall, New York. More than 100 programs by American composers are scheduled to be featured which will include several world premieres.

Rochester Civic Orchestra Begins CBS Radio Series

The Rochester Civic Orchestra began a series of weekly concerts over the Columbia Broadcasting System on Jan. 7, (Tues., 11:30 p.m.-12:00 Midnight, EST), air-waved from Rochester, N. Y. The orchestra's conductor, Guy Fraser Harrison, is also associate conductor of the Rochester Philharmonic Orchestra. This completes a continuous Sunday-through-Thursday schedule that provides distinguished musical fare nightly at this hour.

The Rochester Civic Orchestra, 45 musicians who form part of the Rochester Philharmonic, celebrates its 25th anniversary this season. The group plays a prominent part in the life of Rochester, giving weekly popular-priced Sunday evening concerts, and participated in the city's educational program through regular broadcast sessions integrated with the music syllabus.

The initial broadcast on Jan. 7 programmed from Alceste, and Minuet from Iphigenia, both by Gluck-Mottl; Ravel's suite, Le Tombeau de Couperin, and Rubinstein's Valse Caprice.

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Radio "Mikes" Most Steady "Opera-Goers" in History

Speaking at the annual luncheon of the Metropolitan Opera Guild at the Waldorf-Astoria, lately, Mark Woods, President of the American Broadcasting Company, over whose network the Saturday Matinee Opera broadcasts are air-waved, spoke of the "unobtrusive radio microphones" as "the steadiest and the most popular opera-goers in history." They never arrive late, cough, rattle a program, or sally into the buffet between the acts! They are literally the ears of some ten or fourteen million music lovers, who will perhaps never see the stage of the "Met," but who will know its traditions and stars and music as well as the most musical New Yorker.

In closing, Mr. Woods spoke of the "musical revolution which has been effected in our land and which accomplished the democratic aims of our form of government to the satisfaction of all our beneficiaries.

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NEWS AND REVIEWS

Manhattan Merry-Go-Round, NBC's Popular Musical Show

A bright and sparkling half-hour of music is NBC's Manhattan Merry Go Round (Suns., 9:00 to 9:30 p.m., EST). There are only a few shows on the airwaves that endure as special favorites with radio audiences, that go on year after year without any apparent abatement of popularity. Such a series is Manhattan Merry Go Round, which has been regularly heard over the NBC network since November, 1932.

Presented in excellent taste, with appealing song and orchestral arrangements, the idea around which the program is built is a musical half-hour featuring an imaginary tour of New York's most celebrated night spots, with the programs made up of the most popular songs and "hit tunes" of the day.

Frank Hummert, one of the well known producers in radio, has an uncanny flair for tunes and often forecasts a song hit many weeks before the public discovers it. As proof of this, some of the hit tunes heard on Manhattan Merry Go Round grew to be established favorites, such as White Cliffs of Dover, You Are My Sunshine, and All the Things I Love.

But, aside from the excellently balanced programs, the real reason for the continued success of the series is Mr. Hummert's perspicacity in assembling two top-drawer vocalists, who appear regularly on each broadcast. With Thomas L. Thomas, baritone, and Marian McManus, soprano, plus Victor Arden, who directs the orchestra, it is not hard to understand why the program has achieved such well merited popularity with radio audiences.

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Australian Conductor in Series Air-Waved over CBC

Bernard Heinze, permanent conductor of the Melbourne, Australia, Symphony Orchestra, arrived in Canada on Christmas Day at the invitation of the Canadian Broadcasting Corporation. Beginning Jan. 5, he directs the first of a series of Sunday night concerts over the network (10:30 p.m., EST; 11:30 p.m., AST). During Heinze's stay in Canada, the CBS Sunday night series will originate from Toronto, Montreal, and Vancouver. At the request of CBC, he brought scores of several compositions by Australian composers which he will introduce to Canadian audiences.

On Jan. 7, Professor Heinze conducted the first concert of the New Year by the Toronto Symphony; appeared as guest conductor at a "Pop" concert on Jan. 10, and gave two performances for children on Jan. 14 and 15. He then goes to Montreal to conduct the orchestra of Les Concerts Symphoniques on two occasions. In February, on his return to the west coast, he will direct a performance by the Vancouver Symphony Orchestra. Although this is his first visit to Canada, Heinze has conducted in New York and the principal cities in Europe.

JOSEF MARAIS, GUITARIST, and MIRANDA, SOPRANO,

who present a charming and original program of folksongs, compiled by Marais, over WOR (Sats., 10:15 to 10:30 a.m., EST), which features songs from the South African Veld.

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Nestor Chayres Fills Major Radio Dates in South America

Nestor Chayres, lyric tenor, whose voice is familiar to dial-turners through his featured appearances on the erstwhile CBS Viva America and Mutual's Starlight Serenade series, besides guest spots on major broadcast programs, has been on an extensive tour of South America for the past few months. Besides a heavy schedule of concert engagements, he was featured singer for two months on the Coca-Cola radio programs in Santiago, Chile; the Schaeffer Pen Company's radio series in Lima, Peru. Following this engagement he is scheduled to be the guest star of one of the most popular radio series in Venezuela, the Camel Cigarette series emanating from Caracas.

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Abram Chasins Is Judge for Rachmaninoff Fund Auditions

Abram Chasins, music consultant for Station WQXR, left recently for the Pacific coast, where he will participate in the judging of the Los Angeles and San Francisco regional auditions of the Rachmaninoff Fund Contests. Mr. Chasins, who has had several leaves of absence from WQXR to enable him to take part in the jury of this contest, was appointed national judge of the Rachmaninoff Fund Contest recently.

The contest this year is for pianists with the prize to be awarded perhaps the greatest ever offered in the history of music. The winner is assured appearances with every major orchestra in the United States, managerial contracts and recording contracts. The finals for the nation-wide auditions will be held in New York City in April, 1947.

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Szenkar in North American Debut Conducts NBC Symphony

Eugene Szenkar, distinguished Hungarian conductor, made his American debut when he directed the NBC Symphony Orchestra in the first of four consecutive weekly concerts Sunday, Jan. 12 (NBC, 5:00 to 6:00 p.m., EST). For the past five years Szenkar has been conductor of the Orchestra Sinfonica Brasileira, of Rio de Janeiro, of which he was a founder.

The maestro was invited to lead the NBC Symphony at Toscanini's suggestion. He has directed the world's major orchestra with great success. He studied at the Royal Conservatory in Budapest, where he knew Fritz Reiner, his predecessor on the NBC podium. Since 1911 he has conducted grand opera in Moscow, Leningrad, Vienna, Barcelona, Buenos Aires, and Frankfort; the London Philharmonic and orchestras in Paris, Madrid, Palestine, Brussels, Rio de Janiero and many other cities. A review of his concerts will be published in a forthcoming issue.

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Children Helped to Radio Career on Microphone Moppets

Youngsters with a "yen" for a radio career receive two boosts up the ladder of accomplishments on Microphone Moppets, the Canadian Broadcasting Corporation's new amateur show for children, aired over station CBL (Sats., 11:30 p.m., EST).

First boost given to the fledgling entertainers is the arranging of their radio debut. Every week, eight or nine girls and boys are invited to display their talents for the listening audience. Second boost is the coaching by Mr. Jack, master of ceremonies for Microphone Moppets, who has had many years of experience with children's programs. Before each broadcast Mr. Jack devotes considerable time to each youngster's performance, pointing out the flaws and how to correct them.

Children under 16 years of age, who sing, dance or act, may audition for a part on the program each Saturday at 1:00 p.m., in the CBC's Toronto studios.

So successful has the series proven, that it might not be a bad idea for program producers in America to take note, and build something along the same lines.

THOMAS L. THOMAS, baritone star of NBC's Manhattan Merry Go Round (NBC, Suns., 9:00 to 9:30 p.m., EST).

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RADIO NOTE BOOK

Radio premiere of a new symphonic version of the Rosenkavalier Waltzes by Richard Strauss was given by the SAN ANTONIO SYMPHONY under MAX REITER on Orchestras of the Nation series, Dec. 28. The 82-year-old composer created this new symphonic synthesis during the war years . . . On Telephone Hour B/C, Dec. 30, LILY PONS, soloist, sang two of the four Songs of Ronsard by DARIUS MILHAUD, who dedicated these compositions to the coloratura.

FIORELLO H. LA GUARDIA, former Mayor of New York City, and more recently Director General of the United Nations Rehabilitation and Relief Administration, launched a new series of weekly commentaries over the Mutual network on Jan. 4 (Sats., 7:45 to 8:00 p.m., EST). . . . PAUL WHITEMAN, ROBERT MERRILL, EDWARD J. NOBLE & JAMES A. FARLEY were featured on an hour long program via WNEW, on behalf of the Salvation Army, Jan. 5. Originating from the studios of ABC in New York, it was the inaugural program of a six weeks series by the Salvation Army. . . . JACQUES THIBAUD, after 15-year absence from U.S.A., appeared as soloist with the N. Y. Philharmonic Orchestra heard over the CBS network, Jan. 5 at 3 p.m. (EST). LEOPOLD STOKOWSKI conducted. . . . WINGS OVER JORDAN, Negro choral group, presented a program of spirituals via CBS on their weekly series, Jan. 5, which will long be remembered for outstanding singing. . . . VERA BRODSKY, piano soloist, with CBS Symphony Orchestra conducted by BERNARD HERRMANN, when RICHARD ARNELL'S Piano Concerto had its world premiere on CBS Invitation to Music series, Jan. 8. . . . Verdi's Rigoletto had its first Chicago Theatre of the Air performance on Jan. 11 over the Mutual network.

ANDZIA KUZAK, Chicago coloratura, co-starred in the production with RICHARD TUCKER, "Met" Opera tenor. . . . QUEENA MARIO, who sang the role of Gretel in the first "Met" Opera broadcast on Christmas day, 1931, was heard on WJZ-ABC's B/C of Haensel und Gretel on Jan. 11, participating in the Opera News of the Air, intermission feature of the Saturday Opera Matinee airings. . . . JAN PEERCE'S selection of outstanding Victor Herbert Music on WNEW's Perfect Program B/C Jan. 12.

WQXR is launching New Year with a Bach Festival, works by that master being given during hour period Saturday nights at 9:05 and other compositions by Bach presented on other programs from time to time. The first event was complete recorded English version of St. Matthew Passion by KOUSSEVITZKY, BOSTON SYMPHONY and soloists, New Year's afternoon with ROBERT SHAW, choral conductor, reading English text before each subdivision.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Every choreographer, at one time or another, wants to deal with a "big" issue—with something noble, or philosophic, or sublime. Even those who possess the light touch to perfection are sometimes apt to feel dissatisfied. Like the clown who wants to play Hamlet, they want to go into the major issues of life and death.

It seldom works out successfully, for some reason. The lesser aspects of life and love are diversified; are comic, seriocomic, and can be successfully portrayed in a number of ways. When we come to life and death itself, what can be done? The subject is at once too big and too circumscribed; too solemn, and admitting, unless a genius is at work, of only one basic emotion. And that one emotion has been examined from every possible aspect, so that the creator, unless he is possessed of supernal imagination, will find himself travelling over a well-known path.

Doris Humphrey is the latest to turn her hand to this vexed topic, and has attempted in her Lament for Ignacio Sanchez Mejias, a synthesis of drama and dance. Before discussing that work, it might be well to survey her problems, and those of any who attempt such a task. When words are used in conjunction with bodily movement, an esthetic dualism results, with one element striving for possession over the other. What is the choreographer to do? How can one deal with vivid figures of speech? Shall the action of the dance attempt to describe the action of the words, or shall it merely attempt to interpret impressionistically? Or shall the treatment be allegorical? If so, are props necessary?

Based on Lorca Poem

In this case, Miss Humphrey selected a poem by Frederico Garcia Lorca, one of Spain's major literary figures, who died during the Spanish Civil War. Lorca's poem, according to the program note, concerns the life and death of an Andalusian bull-fighter, and tells of his death in the ring, his past glory, and the kind of man he was. The imagery is morbid and striking, brilliantly poetic, highly imaginative.

Lorca, indeed, is so powerful a poet that his words have a tendency to usurp all, as one listens with fascination to the man's imagination and literary technique. Yet, though a narrative poem, it is essentially undramatic. Miss Humphrey has, nevertheless, taken it as the most important part of the production, which emerges as neither dance, nor drama, nor yet a true union of the two. She has divided the words between two women. One is supposed to represent "the inexorable figure who marks the destiny of Ignacio"; the other, "the anguished one, who watches the well-loved hero." The curtain opens to reveal the two women in attitudes that may but be described as clenched. For a while one recites the words as the inexorable one grimly repeats the refrain "At five o'clock in the afternoon." Presently the bull-fighter makes his appearance, and goes through motions suggestive of his fatal encounter. Little dance has been used as yet; all this is supposed to strike the mind.

As a matter of fact, the only real choreographic interest comes from a sort of death dance that Limon does. That alone is not enough to vitalize the work, which, one fears, is rather trite in its observations on life and in its treatment of them.

In spite of the problem Miss Humphrey set for herself, the work undoubtedly had its dramatic moments, and at times made beautifully balanced pictures. But it again posed the question: is the potential of dance as an art so limited that a correlation with not music alone but two additional elements—props and the spoken word—need be employed in order to express an idea? I do not believe this to be true. Such a procedure can stifle the development of dance as an art form, and thus choreographers who are primarily interested in the dance are actually defeating their purpose.

Jose Limon Dances at Belasco Theatre

Lament for Ignacio Sanchez Mejias was presented when Jose Limon and his company, with Pauline Koner as guest artist, appeared at the Belasco Theatre on Jan. 5. Two of the works—The Lament and The Story of Mankind—both choreographed by Doris Humphrey, were new to New York. The opening two dances—The Bach-Busoni Chaconne in D minor, danced by Jose Limon, and the Vivaldi-Bach Concerto in D minor, in which Mr. Limon was assisted by Pauline Koner and Miriam Pandor were both choreographed by Limon. Limon has a natural bent for pure dance invention that was especially noteworthy in the Vivaldi Concerto. Here the dance moved with beauty and elegance throughout the three movements; there was nothing forced or labored. Passages for solo, duet and trio flowed with constant variety, and that is quite a feat for about fifteen minutes of straight dancing. The costumes by Pauline Lawrence were charming, and the music was well played by Robert Cornman, who was the accompanist for the program.

In Lament for Ignacio Sanchez Mejias, Limon was the Bull Fighter, Letitia Ide the Figure of Destine, and Meg Mundy the Figure of a Woman. Norman Lloyd furnished the musical score, and Michael Czaja the set.

Story of Mankind Uses Satire

The other new work, The Story of Mankind, was inspired by a Carl Rose cartoon. "Our Hero," says the program, "is a sensible creature who knows that life with substance to it needs a nice bit of property somewhere, a substantial home, and a little woman to put in it. This couple begins roughly about 50,000 B.C., and we find them successively shivering in a cave, glorifying in a Greek palace, secure in a medieval castle, chaste in a brownstone house, Olympian in a penthouse—back in the cave from which they started." To this Lionel Nowak wrote the music, and the couple was Limon and Koner.

JOSE LIMON

who, with a small company, gave his first formal recital in New York on Jan. 5, at the Belasco Theatre. Pauline Koner was the guest artist.

Intended as a burlesque, the humor is of a slapstick variety, dependent on facial expressions, distorted bodily movements, mugging and pantomime. Bedroom habits and not-so-polite table manners played a prominent part in the proceedings, which were not the subtlest examples of dramatic-balletic wit. The sets and costume accessories, held to a minimum, were clever, especially in the medieval scene, where Miss Koner came out with braids that were at least 10 feet long and Limon appeared in a jongleur's hat that perched precariously, feather and all, in a parody of medieval dress. Home, food, the little woman—it may have been a capsule criticism of mankind, at that!

The program, under the artistic direction of Doris Humphrey, ran smoothly and with the dignity that one associates with her. Mr. Limon danced with security and striking style. His movement and postures in the Lament took on a sculptural quality which were both fascinating and beautiful. Pauline Koner again proved herself to be one of the outstanding dancers of her generation. Whether in pure lovely dancing, as in the Vivaldi Concerto, or comedy and satire as in the Story of Mankind, her work was projected with finish, grace, and sensitivity. Miriam Pandor appeared to be a gifted young dancer in her one assignment of the evening.

Teresita and Emillo Osta at Times Hall

Teresita and her brother Emilio Osta returned to Times Hall on Dec. 22 with another of their programs featuring the music and dance idiom of Spain and Latin-America. Teresita dances with style and personality; it is evident that she has made a serious study of her subject. Her dances, too, are generally well choreographed. The intricacies of the Spanish heel work and castanet playing are completely mastered, and she manages to bring a great deal of variety to her program. The numbers ranged from dances of many provinces of Spain through Mexico, Peru, Venezuela and an interpretation of de Falla's La Vida Breve in memory of the composer's death. Emilio Osta not only played the piano accompaniments but also several solo groups including works by Liszt and Chopin.

Choreographers' Workshop's Third Program

The Choreographers' Workshop presented its third program on Jan. 5 at the Studio Theatre. There were two works by Jessica Fleming—Night Fantasy and Discord. The first was danced to music by Poulenc, and those participating were Dorothy Borea, Jessica Fleming, Sara Hamill, Marion Scott and Josephine Taylor. Discord utilized a movement from Prokofieff's Seventh Piano Sonata and employed two dancers—Kay Raphael and Lois Thayer—in addition to the choreographer. Emily Frankel, Jean Houloose, Robert Herget and Roy Tobias danced Frank Westbrook's creation of the Ravel Waltzes. After intermission Patricia Newman made her second choreographic contribution of the series with a work titled "He Who Would the Daughter Win with the Mother must begin." Trudy Goth was the Mother, Miss Newman the Daughter and Tony Charmoli the Suitor. Original music was composed by Anita Leonard. Southern Landscape brought Talley Beatty back as choreographer and dancer, assisted by Vivian Cherry, Ora Leak, Edyth Uden, Joseph Gifford and Tommy Gomez. His work was divided into three sections—In a Southern Field, The Mourners Bench and The New Courage—and was danced to folksongs arranged by Lewis Peterson.

It is encouraging to note the following this worthy enterprise has already won for itself. Although just the third program, an additional performance on the same day had to be given, and even then there were standees almost beyond capacity at the second showing. Future programs are on Feb. 2 and Mar. 2 at 2:30 and 5:30 respectively.

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N. Y. Concerts

(*Continued from page* 9)

Grieg, Hageman, H. Walford Davies, a Spanish street song and a current popular number. The singers closed with the duet from Act I of Delibes' Lakmé. All were encored. The other two programs in the series are set for Jan. 15 and Feb. 15. H. C.

Brailowsky Continues Cycle

Alexander Brailowsky on Jan. 3 gave another of his remarkable series of six Chopin recitals. The program included the C sharp minor Prelude, Op. 45; eight Mazurkas; the A flat major Polonaise, Op. 61; the F sharp major Impromptu, Op. 36; the F minor Ballade, Op. 52; three Waltzes; three Etudes, Op. 68; six other Etudes; three Nocturnes; and the B flat minor Scherzo, Op. 31. In view of the pre-eminence of this artist, it seems scarcely necessary to say that he was brilliant, poetic and plangent to the last degree. The huge audience was completely captivated by his pianistic power and fluent performance. T. P.

Town Hall

Gabor Rejto, Cellist

The cellist Gabor Rejto, formerly with the Lener and Gordon Quartets, gave his first recital (Otto Herz at the piano) here in Town Hall on Dec. 20. He proved to be not only a sure technician on his instrument, but a sound musician wtih good taste and feeling for the different styles of the works he offered. The Brahms Sonata in E minor, Op. 38, was presented with a manly Romantic expression, never slipping into sentimentality. The same expression prevailed in the Debussy Sonata, obscuring somewhat the light touch and the brilliancy of this music. Best in style and expression was Boccherini's Adagio and Allegro. Bartok's First Rhapsody, extremely difficult, was mastered perfectly, yet interpreted not with the ultimate verve. Short pieces by Frescobaldi, Hindemith, Turina, and Cassado completed the program. A large audience rewarded the playing with warm applause; several encores were given. H. F. K.

Lourdes Lages, Brazilian Pianist

Lourdes Lages, young Brazilian pianist, on Dec. 21, made her New York debut in a recital program slanted towards the romantics. Her numbers included a Sonata in C major, by Weber; Sonata in B minor, by Chopin; the Brahms Variations on a Paganini theme; two Liszt Etudes (F minor, D flat); and the Liszt 10th Rhapsody.

Miss Lages made an excellent first impression for musicianship, technical control and a real understanding of mood values in her selections, playing with some brilliance and pleasant tone. It would be interesting to hear the pianist again on a more diversified scale, which might include either classics or contemporary works, for a complete summation of her indubitable assets. M. C.

Trapp Singers Give Yule Lists

The annual appearances of the Trapp Family Singers during the Christmas season have added to New York's holienjoyment for several years. This year's appearances (Dec. 21 and 22) offered an assortment of numbers showing the pure taste, the fastidious observance of traditional beauty that we have come to expect. Salve Regina by di Lasso came first, followed by a Kyrie and Agnus Dei (II) from Palestrina's Missa Brevis and an Alleluia (Gregorian). Among other vocal ensemble numbers were Lamentation of Ariadne by Monteverdi, Mozart, Haydn, Losso and Christmas carols of many lands. Instrumental music was represented by a Telemann Trio Sonata in A minor for alto recorder with tenor recorder, spinet and viola da gamba and a suite arranged by the group's conductor, Father Franz Wasner and Werner von Trapp, one of the grown sons. M. L. S.

Pearl Percival, Soprano

On Dec. 22 at 5:30 a matinee recital was given by Pearl Percival, Negro soprano, displaying her vocal gifts in numbers of Scarlatti, Gluck, Mozart, Schubert, Puccini, Tipton, Watts, Negro spirituals, and two first performances (MS), I Sing Softly and Deep River, both by Carroll. The recitalist has a voice of exquisite quality, but small in volume, so that her interpretations are miniatures rather than broad canvasses. Within this compass, however, her singing is highly enjoyable, the expression of a sensitive artistry. Her accompanist was Otto Lehmann. D. B.

Harry Shub's Recital

Dec. 22 (evening) brought the third appearance here of Harry Shub, violinist. Earlier showings have demonstrated the fine gifts of this artist, and his current playing proved in line with previous indications, with the depth and polish of additional experience and maturity. Mr. Shub's list included the Sonata in D of Jean Baptiste Dupuits and a work in the same form by Pizzetti, Ernest Bloch's Concerto and two first local performances, Caprice Burlesque (Mortimer Browning) and Manhattan Toccata (Arthur Plettner). Tonally, the playing was of almost uniform excellence and appropriate color. Mr. Shub has an authentic affinity for his instrument; his work has the charm and surety of artistic expression in its natural medium. He had the deft keyboard support of Louis Shub. D. B.

Philip Blackman in New York Debut

On Dec. 23, the highly gifted Chicago baritone, Philip Blackman, offered an ambitious program, ranging from Handel to Schubert, Brahms, Kilpinen, Debussy and Duparc. As operatic offerings, Iago's Credo from Verdi's Otello and Hans Sach's Wahnmonolog from Meistersinger was sung. Two settings of the Hebrew liturgy by Ernest Bloch, and English songs completed the bill, which was enlarged by encores, sung at the request of the appreciative audience. T. A.

Vladimir Brenner Introduced

Vladimir Brenner was introduced to New York on Dec. 27 in a piano program of Bach-Liszt, Beethoven, Chopin, Medtner, Scriabine, Wagner-List, Debussy, Albeniz and two novelties by Avenir de Monfred. Perhaps nervousness was to blame for the uneven quality of Mr. Brenner's playing. In much of the list he had a hard, percussive tone; the rhythms were sound but mechanical. However, there were moments of appealing beauty when the pianist's tone mellowed and became an instrument of poetry and sensitivity. D. B.

Victor Stott, Latvian Baritone

Victor Stott, Latvian baritone, made his bow to New York audiences on the afternoon of Dec. 28, with Otto Herz providing sensitively shaded piano background. Mr. Stott proved a brilliant singer, endowed with a voice of beauty and naturally wide color range. The tones, handled expertly, were the instrument of an unusually musical nature, with the added depth of maturity. The program listed numbers of Carissimi, Donizetti, Brahms, Wolf, Strauss, Verdi, Thomas, Russian numbers, a group sung in Latvian and one in English. D. B.

Pessl and Dyer-Bennet

The program of Yella Pessl and Richard Dyer-Bennet, both traditionalists, the one on the harpsichord, the other in ballads, was a happy combination. On Dec. 28 they delighted their hearers with works of Bach, Handel and Haydn, a group of 17th to 19th century numbers, and Elizabethan ballads. Miss Pessl played solos and supplied accompaniments for Mr. Dyer-Bennet, except in one group of folk songs where he accompanied himself on the guitar. The work of both these artists is familiar to metropolitan audiences, and each has a large personal following, enthusiastically represented in the Town Hall gathering. D. B.

Joseph Pizzi in Bow

Joseph Pizzi on Sunday afternoon, Dec. 29, made his New York debut in a recital mostly of standard concert numbers arranged for the accordion and a few originally written for this instrument by Pietro Frosini, well-known virtuoso and master of this twelve-year old artist. His command and skill were remarkably displayed in a taxing program which included such numbers as the Frosini version of the Carnival of Venice, while his ingenious mastery of tonal effects was equally noteworthy. T. P.

Hilda Kosta Sings Mezzo Airs

A mixture of song and opera was offered by versatile Hilda Kosta on Dec. 29, at 5:30, in the first of her series of programs scheduled for this season. Commencing with Carmen, by Jean Clergue, the singer presented L'Hiver, by Koechlin; a *declamation rhythmée* of La derniere lettre de Werther à Charlotte (first performance here), by Massenet; Mahn's Lettre, from his operetta Mozart; Liszt's Comment disaient ils, and Trois Valses by Oscar Straus, dedicated to Yvonne Printemps.

The latter half of the program was devoted to a "streamlined" performance of Bizet's Carmen with Ernest Duncan as Don Jose; Laura Triggiani as Michaela; Anton Marco as the Toreador, and Miss Kosta in the name role. Miss Kosta, in her singing, showed a flair for characterization and some phrases of tonal beauty. William Spada conducted ably, and Richard Malaby was at the piano. M. C.

Elizabeth Kaboolian in Second Recital

Elizabeth Kaboolian on the evening of Dec. 29 returned to the hall where last season she gained merited applause in her debut. This year, singing works by Mozart, Paisiello, Stradella, Schubert, Debussy, Bizet, Fauré and Weber, Armenian folksongs, and an English group, the soprano faced a real challenge—the test of living up to an initial success. Miss Kaboolian "came through" in highly creditable fashion, using her lovely lyric tones with temperament and skill. She has still to search the depths of interpretative meaning in many numbers, and attention should be given to some phases of technic. She proved to be a singer with the personality to win and hold her hearers. Her deft accompanist was Arpad Sandor. D. B.

Eugene Conley in Song List

Eugene Conley, Irish-American tenor, well known for his operatic achievements, gave a recital on Monday evening, Dec 30, which revealed a beautiful lyric voice of expressiveness and color. His singing was charming in many of his effects, and he adhered faithfully at times to the character of his songs, as in his classically pure rendition of Handel's Where'er You Walk. At other times, had he shown a little more restraint, his performance would incontestably have had the stamp of a seasoned recitalist. A concluding group of Irish songs was very happily, if almost rollickingly, delivered. Marcel Frank at the piano gave him excellent assistance. T. P.

Michael O'Higgins, Baritone

Making his New York debut on Jan. 2, Michael O'Higgins presented a somewhat conventional program of songs by Gluck, Handel and Donaudy, Malashkin, Rachmaninoff and Merikanto, Schubert's Der Wanderer and Gruppe aus dem Tartarus, the Strauss Wiegenlied and Ständchen, followed by a group of Irish composers and five folksongs.

Mr. O'Higgins is a serious young singer and exhibits a pleasingly modest personality. He has a light, lyric baritone of excellent quality and of rather

(*Continued on page* 24)

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SILHOUETTES

By MARY CRAIG

MAGGIE TEYTE
(Ben Greenhaus Photo)

THE PROOF OF THE PUDDING

A little more than a year ago Maggie Teyte returned to sing to us after an absence of some time. Drawn by her superlative reputation as an interpreter, with especial emphasis on song literature of the French school, the audiences that crowded every concert were captivated not alone by her artistic ability but by the fresh clarity of her voice and her command of tonal resources.

In her first press conference after landing, Miss Teyte made a declaration that struck home to this reporter. "I do not talk about Voice Production," she said, "The real issue is Voice Preservation."

This has been a busy year for the soprano. Shuttling back and forth across the Atlantic, meeting a heavy schedule of concert commitments, lecturing, with illustrations, at the Juilliard (actually lessons in recital form)—all delayed the projected exposition on the above theme. Finally Miss Teyte was "fenced in" between dates and a half-hour's stand-and-deliver talk was managed.

"The greatest secret I know lies in the way one practises in vocalizing—that is exercising the voice without tension," she stated. "I would advise, learn your vocalizes but do not practise them with temperament. As in physical calisthenics, one should employ the lowest, the Nth degree of nervous energy, a relaxed body and mind. In practice singing, support, which has varying definitions, should be adequate but easy. Of course this term brings one into the ideas on *method* which at the moment is not the question."

Miss Teyte feels strongly that the greatest wrong a singer can do is to wear down the voice by singing when out-of-condition just to fulfill a contract. She asserts that it is far more advisable for the young artist to lose an engagement or an opportunity than to work a sick or fatigued voice and run the risk of lasting physical damage to the sensitive vocal apparatus which, if well-treated, will repay by surprising endurance at other times. "Build for a long career rather than for speedy success quickly past," she admonoished.

How to Know a Method

"This business of vocal methods follows all the customary rules of human behavior," the soprano continued with an appealing little glint of fun crinkling the corners of her eyes. "One shouts for Yale and the other for Harvard. One is whole-heartedly Republican while another will vote Democratic until he draws his last defiant breath. It is perfectly dreadful and altogether delightful. So in singing it is all diaphram or no diaphram; all tense or all lax and seldom the twain will compromise.

"I shall always be grateful that fate took me to Jean de Reszke. He was so sane about proportions. They must be exactly known, he insisted. Like making a pie, so much of this, so much of that and the ingredients blended together and flavored by the kind of vocal chords, energy, mental capacity. I do not believe that de Reszke ever considered his teaching according to a set *method*. He took the best of all thought on voice and combined it with his own gifts and ingenuity. But he was inflexible on one point—technic. One must know and be capable of demonstrating the why and how and what of correct phonation.

"Seriously I would reiterate that the fact must never, never be overlooked that the most gifted natural vocalists are obliged to work for control and beauty of artistry. There's no other way. I remember a class lesson with de Reske when we sat for over one hour waiting for our turn to sing while he worked the entire period with one pupil on a trilling phrase which she had been unable to negotiate. When he concluded the lesson, she trilled!

The Time Element

"The time element is important in singing," Miss Teyte affirmed. "Learning takes time and there's no getting around by a short cut to success. Suppose one has a temporary twist in a leg muscle and walks with a limp, how long will it take to iron out the limp? Or how long must an athlete or a conjuror work to perfect a stunt? Even with the most normal of vocal projection there are rules of care and guidance and proven practises for extra performance which are arbitrary and must be learned. However, to the true student there is in this 'learning to sing' a sense of marvelous concentration that brings bouyancy and joyousness into the whole being. And after a time of practise singing the vocal work seems to engrave certain comfortable *grooves*, so that the feeling of security and ease becomes fixed."

Miss Teyte named several other factors of import in vocal work, co-ordination—such as the athlete employs; breathing and a sense of concentration or focus of tone. "Men breathe naturally," she said, "It is necessary for women to learn to breathe automatically with a natural ease." Another rule she advocates is that the singer never permit miscasting.

"By that I mean young singers must be sensible about their youthful limitations and their lack of experience in the *weight* of performance. Of course youth is the time for indiscretion," she said with a laugh and a wave of the hand, "But not speaking vocally. For instance, if you are a promising young soprano, don't sing Butterfly before you are 30. Don't step out of young repertory. People may disagree with me on this; but here am I as proof of the wisdom of this advice and I have been singing successfully for 42 years.

Why Fall in Love?

"Often I am asked should a young singer fall in love. Dear me, why not? I used to fall in love every other day. It was awful of me and perfectly lovely. But I never permitted it to interfere with my work. My music always came first and my practise and rehearsals. No romantic ideas or disasters of any kind stopped them. If there's anything in astrology, I was lucky, I think, to be an April child so I could always visualize both sides of a question. And the luckiest thing that ever happened was to have been born *me* for I've had a very fortunate life."

Miss Teyte gave her own prescription for stepping out with the right foot in concert. "I always choose a slow number to commence. It feels out the acoustics of the hall; establishes the singer's poise, gives the audience a chance to settle down. After that I utilize all I know of art and turn on all the pyrotechnics and in every recital I find use for the hard earned assets of my experience of voice, interpretation and stage.

"For the future, I have one sincere wish. I would like to be a great singing teacher to pass on any knowledge of art I may possess, to give back to other singers all that was given to me in kindness and interest and opportunity and assistance for all of which I am so grateful."

The constant and increasing demand for Maggie Teyte concerts are the surest indication of the same rightness of her vocal theories. On our side, we have a paramount wish—it is, to see and hear Maggie Teyte at least once in an operatic performance as Melisande.

WE POINT WITH PRIDE . . . .

Leaning forward intently to make her point, Dusolina Giannini was relating the incident of a recent interview with a young would-be singer who had come to her for hearing and advice. "I thought it all through very carefully and I said to the girl, 'Would you be willing to give up five years of your life, forget everything else and put into your voice time, love, perseverance, hard work? I believe you could become a real singer.' And she said she would." And the famed diva seemed as pleased as a little girl who had just received an unexpected gift.

This is an indication of Giannini's veritable interest in cultural artistry. Young in years, wise in career experience is America's own primadonna and her success story is of unusual value because it includes the oft-dreamed, seldom-happening, spectacular first appearance which steadied into fine and cumulative achievement as the soprano matured. Hers was not a lucky break or a skyrocket flash but true accomplishment.

Music lovers will recall an eventful night in Carnegie Hall when a slip of a girl walked steadily across the great stage and, substituting at short notice for an indisposed, nationally renowned soprano, sang her way into stardom.

DUSOLINA GIANNINI

"All sorts of musical offers were made to me then," Mme. Giannini continued, "And the next afternoon my sister and I walked down to a manager's office. It was Daniel Mayer. I liked the way he talked about my future prospects with no note of exploitation but a promise of legitimately building a career. So I signed with him and have never left that safe and satisfying fold." Mme. Giannini went with the Mayer group of artists into the National Concert Artists Corporation when the merger was arranged.

Today she is as radiant and vibrant as though only a few months had elapsed since the memorable debut. The *bravos* and cheers of European triumphs, the admiration and applause of her American public have not lessened the fundamental directness with which she speaks or the musical integrity with which she presents her views. Neither has the heavy schedule of singing altered the individualistic quality of her splendid voice.

On Preparation . . .

"I shall be compelled to speak from personal experience," Mme. Gianinni said. "My own debut, while sudden in actuality, was the result of long and intensive study. My father was a fine musician and my brother Vittorio was an inspiration and a guide. Also I had the privilege of studying with one of the really great ones who had sung in the fabled Golden Era when vocal giants strode the stage; when Caruso set the high-swung crystal chandeliers a-tremble with soaring notes; when Melba and Sembrich and Nordica elucidated the

(*Continued on the following page*)

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ROCHESTER Host to School Music Groups

ROCHESTER, N. Y.—Outstanding in the local concert season was the superb program by the Boston Symphony Orchestra on Dec. 11, when standing room was at a premium at the Eastman Theater. The quality of tone, the matchless resources of the orchestra, its perfection of ensembles are too well known to call for comment. Serge Koussevitzky's interpretations of Mendelssohn's Symphony in A major, No. 4; Debussy's La Mer and Tchaikovsky's Symphony No. 4 were a sheer feast to the ear.

Erich Leinsdorf concluded his series of guest conductorial appearances with the Rochester Philharmonic Orchestra on Dec. 19, when Luigi Silva, internationally known soloist and head of the Eastman School cello department, was soloist. Leinsdorf's portrayal of Dvorak's Symphony in D major and Howard Hanson's Suite from the Opera "Merry Mount," were precise and well integrated, and Silva's playing of the Haydn Concerto in D major was received warmly.

Choirs Join in Community Concert

A new high in performance interest was the annual Community Christmas Concert by the Civic Orchestra under Guy Fraser Harrison on Dec. 22, aided by 400 voices from seven choirs. Assisting were the Interhigh Choir, directed by Marlowe Smith; Liederkranz Chorus, directed by Alfred Casad; the vested choirs of St. Paul's Episcopal, St. Luke's Episcopal, Central Presbyterian and Calvary Baptist Churches, and the Ukrainian A Cappella Choir, directed by Sophie Doroffy. A Christmas play "The Christmas Star" was adapted by Helen Barlow from "In Clean Hay," by Eric Kelly, and was the most pretentious offering at these concerts in several years.

For its "pop" concert on Dec. 8, the Civic Orchestra had Victor Borge as soloist, whose nonsense captivated a capacity audience. To one who has heard the same routine several times, a little change would be welcomed.

A lively performance of Handel's Messiah was presented on Dec. 29 by the Rochester Oratorio Society of the Junior Chamber of Commerce, directed by J. Theodore Hollenbach. The conductor's tempi of the choruses were much too fast, although the chorus had been well trained. Soloists were Raeburn Stubbs Ingley, soprano; Lois Fisher Svitavsky, contralto; Halward Homan, tenor, and Paul Ruhland, bass.

Marcel Dupré, French organist, drew an extraordinarily large audience at St. Paul's Church on Dec. 10, in a recital sponsored by the Rochester Chapter of the American Guild of Organists. His improvisation on a submitted theme was a masterpiece.

Continuing its series of chamber concerts, the Gordon String Quartet on Dec. 17 gave one of its most inspirational programs, presenting Mozart's Quartet in D major (K. 575)), Kodaly's Quartet No. 2, Op. 10, which, heard for the first time in Rochester, proved highly interesting, and Beethoven's Quartet in F major, Op. 59, No. 1.

State Association Conference

The New York State School Music Association held its annual conference Dec. 5-7, resuming these meetings abandoned during the war. Clinics drew interested audiences, concluding with the public program by the All-State Orchestra conducted by Dr. Howard Hanson, and the All-State Collegiate Choir conducted by Robert Shaw. Officers elected were: Vice president of orchestra, Harold Henderson, Auburn; vice president of choir, Dr. Lloyd Sunderman, Oswego; executive committee, Howard Hovey, Riverhead; Harris Dersham, Amsterdam; Paul R Zoller, East Aurora; Dorothea Schnell, Whitesboro; Carl Wickstrom, Ithaca College.

Eastman School events of more than ordinary interest were the program of Dec. 6, played by the Senior Symphony Orchestra, directed by Dr. Howard Hanson; an unusually competent piano recital by Thelme Emile Hunter on Dec. 9, a concert by the Vocal Quartet directed by Carl Fuerstner on Dec. 16, the Madrigal Singers on Dec. 15, directed by William Schempf, and a student composers' forum with informal discussion by Erich Leinsdorf on Dec. 18.

NORMAN NAIRN.

ARNOLD EIDUS with JACQUES THIBAUD, eminent French violinist, now visiting the U. S. The latter is the donor of the prize recently won by Eidus in Paris.

Arnold Eidus Wins Thibaud Award

Arnold Eidus, violinist, won the Marguerite Long-Jacques Thibaud competition in Paris, out of 140 contestants from 23 countries. A European tour of 38 appearances, with recordings and radio appearances, 50,000 francs in cash and the presentation of a valuable instrument are included in the prize.

Mr. Eidus was born in the Bronx, the son of Harry Eidus, a theatre violinist. He began to study at the age of 7 with Louis Persinger, and won a scholarship at the Juilliard School. At 12 he was presented as a prodigy in Carnegie Hall. His last New York recital was on Oct. 7, 1946, in the same auditorium.

(Continued from preceding page)

qualities of clarity and beauty in tone and diction.

"It was my teacher, Mme. Sembrich, who established the form of recital program generally in vogue today. And it was my good fortune to be under her supervision when opportunity arrived. The occasion was a surprise but my voice was ready for beginning, though I did not even own a concert gown and had to borrow one. Perhaps I might have slipped back after the start except for the fact that I found great joy in the constant struggle to come as near perfection in singing as was humanly possible for me. I worked continually—not so much with the idea of achievement but with the goal of *expressing*. And since though one may earnestly strive one can never attain the ultimate, this joy of activity and effort to improve goes on for ever and ever. It never stops."

Experiences in Europe

Once in Berlin, this reviewer heard the walls of the Staatsoper resound during the space of 12 curtain calls after Gianinni's Aida. Here at the Metropolitan and quite recently in Carnegie Hall, the singer was greeted with a furor of audience approval, so it came as something of a shock to hear the handsome diva state that she had an urgent desire to teach singing.

"Of course, just now I'm too busy to make much of a start in that direction. But I honestly like the work of instruction and my brother once said to me that he felt it was not right if I did not try to pass on to others what I have learned in repertoire, endurance, adaptability as well as the vocal and interpretative ideas. I believe this to be true," she stated, "It is important for the young American girls in these days of swing songs, too-early professional work and the prevalent question 'how soon can I get into the Metropolitan?' I would like to instill a greater reverence for art—a will to accomplish, yes, but more on the basis of music for music's sake.

"Perhaps I would never become a popular teacher," she laughed, "because I have very definite opinions on training and program making. Only after two years of work with the emphasis on vocalizes and not on repertoire, would I consider a girl really my pupil and her fundamental training firmly grounded. Also I would most probably disappoint the over-eager stars by working them first and at length in the medium part of the vocal range; for it is my conviction that if the middle of the voice is healthy and sound the rest will develop—in time. It is a sad commentary that time is what these gifted youngsters have the least of.

Strengthening the Physique

"Another factor in time is the strengthening of the young bodies and especially the physical and nerve endurance necessary for successful career. The demands on a singer are far heavier than the actual job of singing a performance. There is the strain of travel, of social requirements. The entertainment is often imperative but absolutely extraneous. An artist arrives in a town which is one of thirty stops on tour; she is met by a Committee racing on all cylinders and sparking on high. Possibly all the singer wants is to get a hot bath and crawl into bed until concert time. She would prefer to be rested and give a good performance but there are interviews and telephone calls and all sorts of lovely parties, so very kindly in spirit but so definitely intimidating when one feels the need of a quiet hour before attempting to hold the attention of a few thousand unknowns.

"I have always found that when I can produce what is in my mind and heart, the audience hears and shares with me. It is again unity and collaboration of the highest type."

On Program-Making

Giannini remarks of program-making that this is a ticklish subject. "I am pretty set in my ideas," she said. "Generally the German Lied is projected in too stereotyped a manner. One should carry out the intent of the composer correctly and with musical integrity. Let the music strike the response in you—let word and music combined establish the atmosphere and form. One's individual expression will seldom be the same at every time of singing, but the verities of the song are unchanging. I would say, do not analyze too deeply the form of music and word, get the general effect of the blended whole in style and meaning. This carries into all kind of song. The quality of O sole mio is as much a word-music blend as the most erudite composition. Fundamentally, it is always the two-in-one and this should be kept in mind. Without unity there is discord and discord is not melody.

"I am against singing arias on recital programs. To me they have their place only in the score for which they are composed. Opera is also an entity in which all things work together for good and lose virtue if divided. And so, except for the Mozart 'concert pieces,' I feel that my audiences do not expect excerpts from the lyric drama and I try to give them the best in my field of great song literature."

In February Mme. Gianinni leaves for an extensive series of European engagements returning to America for a coast-to-coast tour, this last under protest, we believe, for overheard in an aside to an NCAC official, the primadonna exclaimed, "Not so far and not so many!" which seems to denote that in the case of this singer, the demand exceeds the available dates.

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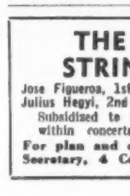

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THE CHOIR CORNER

By LEON CARSON

A HAPPY NEW YEAR

Two days before New Year's Eve, 1944, in Germany, a young American in the Service, Wilbur H. Viebrock, sat down and composed some rather good music for a solo entitled A New Year Song. It was to be sung at a holiday service in a partially destroyed and war-torn theatre building in the town of Stalberg. At the time there could not be recruited a sufficient number of men to sing it in part form. Later Miss Charlotte Gordon, a well-known American organist in Plainfield, N. J., took this music and reshaped its form for anthem use.

It is not because of the music alone that we make mention of this bit of sacred song composition, but the text selected by Mr. Viebrock. It is so appropriate for this time of year, when fresh inspiration and guidance are so desperately needed in these hours of confusion and turmoil, that we here quote the words. The origin of the first stanza is unknown; the second is by Cecil Loy Propst:

Dear Master, as the old year dieth soon,
Take Thou my harp
And prove if any string be out of tune.
Or flat or sharp.
Correct Thou, Lord, for me
What ringeth harsh to Thee,
That heart and life may sing the New Year
Long Thy perfect song.

Dear Master, as the New Year now is born,
Give me my harp,
With each melodious string in perfect form
To reach Thy work.
O keep Thou, Lord, for me,
Its message pure for Thee,
That hope, peace, love may be the whole year long
My endless song.

What better New Year's message could this church department send to all Musical Courier readers, with its added good wishes for a new period of happiness and prosperity?

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The A. G. O. Story

There has just come to our desk a copy of The Story of the American Guild of Organists (The H. W. Gray Co., Inc.) by Samuel Atkinson Baldwin, founder and fellow.

It is an unusual little book of 80 or so pages, nicely bound and telling the history of the Guild—this amazing organization of over 6000 members, with 108 chapters and 11 branch chapters—from the date of its inception in 1896 until its golden anniversary year of 1946. Within its covers are found the names of many noted American organists and choirmasters, historic musical events and articles of record and general information. The Guild Ritual and the Code for Costume are splendid documents of impressive character and professional scope.

As a matter of fact, this small volume has been so clearly and simply but artistically compiled that it provides more than complacent reading for organist and layman: its content is of such innate dignity and vital musical recording that it should prove a most timely and valued acquisition to every musician's library. The American Guild of Organists is to be congratulated upon the completion of 50 years of cultural and constructive existence, with hopes for many more successful seasons to come!

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Choir Notes

The Choir of the Pius X School of Liturgical Music, of Manhattanville College of the Sacred Heart, has been booked for a number of important engagements in the early Spring. These include on Feb. 11 the Centenary Mass in the College Chapel, the Manhattanville Centenary Benefit Concert at the Metropolitan Opera House on March 4: also participation in the activities of the Convention of the National Catholic Music Educators Association by singing a Solemn High Mass in St. Patrick's Cathedral on March 4 and Compline there on March 15.

The School opens its Spring term on Jan. 28.

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The recently appointed organist at the Plymouth Church of the Pilgrims, Brooklyn, is Thomas M. Needham, from Waterbury, Conn. Before serving in the Navy he was organist at Trinity Episcopal Church in Thomaston. Mr. Needham has studied with David McK. Williams and at Juilliard. Henry Pfohl is Director of Music.

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A commendable presentation of Saint-Saens' Christmas Oratorio was given by the full choir under the direction of Dr. Warner Hawkins at Christ Church-Methodist, New York, on Dec. 29. Soloists, Palmer, McIlvaine, Young, Herrick.

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The Advent and Christmas portions of Messiah were splendidly presented at the First Presbyterian Church New York, on Dec. 22 under direction of Willard Irving Nevins. Soloists, Diehl, Ellerman, Bergener, Poranski, with Gertrude Welsh accompanying for the choruses. On Jan. 26 the choir and soloists will be heard in Mendelssohn's Elijah and on Feb. 23 Bach's B Minor Mass will be given.

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At the Rutgers Church, New York, an inspiring special candlelight carol service was sung under the direction of Charles A. Baker, organist and choirmaster. Soloists were Troxell, Heidt, Jamison and C. Watson, assisted by the second quartet and a mixed chorus from The Biblical Seminary of New York.

Another important Christmas Messiah performance was heard at St. Mark's Methodist Church, Brooklyn, on Dec. 29 by the choir under the direction of Cecile Jacobson, conductor, with E. Jane Roberts, organist. Soloists, Nolan, Lipton, Laderoute and C. Watson.

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MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

A NEW YEAR SONG, by Wilbur H. Viebrock and Charlotte Gordon. J. Fischer & Bro., N. Y. 15c.

A simple, well harmonized and tuneful anthem for mixed chorus, two verses—one of unknown origin and the other by Cecil Loy Propst. Anthem opens with tenor or soprano solo in 4/4 time followed by chorus to be sung a cappella—preferably 2 beats to the measure. Short tenor solo between the two verses. Suitable for holiday or general use.

THE HOLY CITY, by Stephen Adams. Mills Music Co., N. Y. 20c.

A pleasing arrangement by Herbert Haufrecht, of the old familiar sacred song; words by Fred E. Weatherly, for use by mixed choir, with piano accompaniment. The air, carried intermittently by sopranos and male voices and with occasional humming accompaniment, with effective choral climax at conclusion. 12 pages in length.

AND HAVE NOT CHARITY, by Albert Hay Malotte. G. Schirmer, Inc., N. Y. 20c.

A long, unique and cleverly composed anthem for 4-part chorus of mixed voices (or quartet of mixed voices) with text from the King James version of I Cor.: 13. Arranger for frequent interpolations of spoken text, either by a reader or minister and interspersed with soli for medium low and medium high voices. Orchestrated for piano or organ accompaniment, with certain portions to be sung a cappella. Entire anthem heavy marked for nuances, shadings and interpretative phrasings, etc., in the true Malotte manner. 14 pages in length.

TIS THOU TO WHOM ALL HONOR, by Joseph Haydn. Music Press, Inc., N. Y. 25c.

This unusual and beautiful anthem taken from the Song of Thanks to God, well edited by Karl Geiringer and the Gellert words translated by Henry S. Drinker, is made available for 4-part mixed chorus. Has definite chordal organ or piano accompaniment. With marked adagio feeling and with alternating fortissimo and pianissimo passages, it is a most acceptable composition for use by a well integrated choir at general or festival services. Easy vocal tessitura in all parts. 9 pages in length.

For Four Solo Voices

SATB

TANTUM ERGO, by Luis Thomas Da Victoria (1540-1613). Music Press, Inc., N. Y. 20c.

This short motet for 4 mixed voices, edited by Ernest White, is well set and harmonized Latin text from the old hymn, Pange Lingua. To be sung a cappella. Starts with 4/4 lento movement, changing into 3/4 moderato. Easy vocal tessitura. Suitable for general use throughout the year.

Women's Voices

SSA

BUILD THEE MORE STATELY MANSIONS, by Mark Andrews. G. Schirmer, Inc., N. Y. 16c.

A well-proportioned, dignified anthem for special or general use, with familiar text by Oliver Wendell Holmes, arranged for 3-part (S-I-, S-II, A) chorus of women's voices, with organ accompaniment. All choral work—no soli. Splendid for general or some special services. 9 pages long.

HE SMILED ON ME, by Geoffrey O'Hara. G. Schirmer, Inc., N. Y. 18c.

A rather long (10 pages) conventional anthem for 3-part (S-I, S-II, A) women's voices, with organ or piano accompaniment. The music has been set in simple and sympathetic, tuneful fashion to an intimate religious text by Daniel S. Twohig. Easy vocal tessitura for all voices. Suitable for general church use.

SA

FAIREST LORD JESUS, by Irene Britton Smith. G. Schirmer, Inc., N. Y. 16c.

An easy and tuneful two-part (SA) chorus for women's voices, with organ accompaniment, based on 17th Century German hymn. Sung partly in unison, with intermittent harmonized passages, it is suitable for the average small women's church choir where voices have no great flexibility of range. Acceptable for general services.

For Organ

CHORALE PRELUDE, by Carl Parrish. M. Witmark & Sons, N. Y. 60c.

A short but interesting organ prelude, built around the old Welsh hymn tune Aberystwyth. (Jesu, Lover of my soul and edited by Catherine Crozier. Quiet and religious in feeling and suitable for use in communion or general service. 3 pages long.

FROM THE LONG ROOM OF THE SEA, by Eric De Lamarter. M. Witmark & Sons, N. Y. 75c.

A well harmonized composition for the average organ, the theme based on a plaintively tuneful American Indian melody. Generally moderate movement requiring clean-cut playing technic for effective rendition. For general use. 6 pages in length.

ORGAN VOLUNTARIES, Vol. 2, selected, arranged and composed by Alexander Schreiner, organist, the Tabernacle, Salt Lake City, Utah. J. Fischer & Bro., N. Y. $2.

A splendid collection of over 70 well-known utilitarian organ selections, particularly for use in the smaller churches. Some of these pieces may be played on a reed organ—even a piano if necessary. All may be played on organ with pedals, with improvised pedal parts by organist. A generous number of chorales have been included in this volume because, apparently, they are easy to play, are melodious and in good taste.

RECITATIVE and ARIA, by Irwin Fischer. M. Witmark & Sons, N. Y. 60c.

A somewhat unusual adaptation in style of the vocal recitative and aria, for the organist, with alternating maestoso, andante and lento movements. Suitable for prelude or offertory. 4 pages.

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Modern Music Quarterly to Suspend

The magazine Modern Music, brought out for 23 years by the League of Composers, will discontinue publication in 1947. A non-commercial enterprise, operating with volunteer services, its deficit has been met annually from the League's treasury. During 1946, the Ditson Fund of Columbia University, the Weyman Foundation and several individuals made a sizable grant to permit expansion. "Income and circulation rapidly increased so that the current issue is one of the most widely distributed non-trade music journals in the world. But mounting expense caught up with these gains and passed them. In the face of present uncertainties and incalculable future risks, further publication became impossible," says a statement by the organization.

The magazine first appeared in February, 1924. The editor has been Minna Lederman, writer and lay member of the League's Board of Directors. In 1944 the first attempt was made to build up a staff. Frani Muser, musicologist, joined as managing editor; later Donald Fuller, composer-critic became associate editor. During 1946 the supervision of all policy was delegated to a special body consisting of the three editors; three composers—Aaron Copland, Douglas Moore, Walter Piston; and the treasurer, Pierson Underwood, and later Lawrence Perry, acting treasurer.

METROPOLITAN CHURCHES—III

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BOSTON

Muench Conducts New Works from France

By JULES WOLFFERS

BOSTON.—French and Spanish music was the fare given to year's end Boston Symphony patrons for the 10th and 11th pairs of concerts on the regular subscription list. Darius Milhaud conducted the first performance of his own Symphony No. 2; Richard Burgin gave over half a program to works by de Falla; and Charles Münch, conductor of the Paris Conservatoire Orchestra, made his first American appearance, with an all-French program.

Milhaud's new symphony is marked by economy and restraint. There are five movements: *Paisible; Mysterieux; Douloureux; Avec Serenité; Alleluia.* These directions give the key to the moods maintained throughout the sections. Scoring is for woodwinds in trios, E-flat saxophone, and full brass, strings, harp and percussion. There are no surprises in the formal structure which is regular and orthodox: the first movement, for instance, is in traditional sonata form, the finale is a fugue.

These rather dry descriptive details are given here more to show that the former *enfant terrible* of French music seems, in this symphony, content to have his music speak for itself rather than to seek notoriety with absurd and out-of-the-way ideas. (He once set a florist's catalogue to music.) Milhaud has made many new followers here with his quiet, serious and contemplative piece. Only in the third and last movements are the complete resources of the orchestra used for full dynamic strength. But underneath the placid and flowing music there is direction, purpose and logic. The work is wholly admirable and deserves serious attention.

Mr. Burgin programmed the de Falla works to commemorate the passing of the Spanish composer, who died in the Argentine last November 14. Listed was Suite from El Amor Brujo; Nights in the Garden of Spain; and three dances from El Sombrero de Tres Picos. No comment on this well-known music is needed: Mr. Burgin conducted with precision and drive and the orchestra played capably. Making her first appearance with the orchestra was Luise Vosgerchian, who, as assisting pianist in the "Nights," performed with considerable dash.

Novelties by Jaubert, Honegger and Roussel

Mr. Münch made a very fine debut here. He gave an impression of force and authority coupled with what might be termed an energetic clarity. His program included two first performances in the United States: Sonata a Due for Violin, Cello and Strings, by Jaubert; and Symphony for Strings, by Honegger. Receiving its first performance here was the Second Suite from the ballet, Ariane et Bacchus, by Roussel: the Saint-Saens Symphony No. 3 was the closing work.

Maurice Jaubert is principally known here for his excellent music for films. A captain in the French Army, he was killed in action in 1940 only two weeks after he had conducted the Sonata a Due at its first performance in Paris. The sonata has some of the characteristics of the concerto grosso combined with an intimate chamber-music style. The work is gracious and pleasing, with fine proportion and balance. The performance was splendid with Richard Burgin the solo violinist, and Jean Bedetti the cellist.

The Symphony for Strings, written in 1941, is said to "embody much of the mood of occupied Paris." The first two movements are sombre in style, the last movement is lively and rhythmic with an effective trumpet solo near the close. Honegger also achieves some interesting string sonorities in this well-shaped, logical work.

The Roussel item is full of that delicacy and grace which we have come to identify as typically French. Perhaps Roussel is ultra-refined for some, but there is no denying his skill and artistry.

A splendid performance was given the Saint-Saens. If the composer was no great genius he was an extremely skilled and capable writer as this symphony shows. He also makes a virtue of the commonplace because of the effective manner in which he delivers his obvious thoughts. The audience gave conductor and orchestra much applause. Mr. Münch will be more than welcome here should he come again.

The usual holiday lull prevented much activity in the recital field but there was much Christmas music in various churches and halls.

METROPOLITAN OPERA

(Continued from page 8)

Roman as Aida

The matinee of Dec. 28 brought the efficient roster of the other Aida performances with Stella Roman singing the name role Once again Set Svanholm portrayed the fated lover with stage skill, thrilling high notes and a young spontaneity that inspired his confreres. Blanche Thebom repeated her magnificent Amneris, Leonard Warren, his fine Amonasro. In the supporting parts, Votipka's translucent soprano was marked in the Priestess' chant and Moscona and Kinsman characterized the Ramfis and Egypt's King, respectively, with dignity and good tone. Miss Roman sent her sizable voice floating over the massed ensemble with ease and won an audience ovation for both of her great arias. The third act soprano-tenor scene was especially beautiful to hear and emotionally moving. Mr. Sodero attempted to speed up the playing of the score, but without much success. M. C.

The third hearing of Moussorgsky's Boris Godounoff Dec. 20 offered the cast previously heard with the exception of Mimi Benzell, pleasantly plaintive in the role of Xenia; Virgilio Lazzari, a sonorous Pimen; and Frederic Lechner, a capable Lovitzky.

Astrid Varnay Excels as Isolde

Tristan and Isolde on Jan. 4 presented a largely familiar cast with Set Svanholm as Tristan, Blanche Thebom as Brangaene, Joel Berglund as Kurwenal and Deszo Ernster as Marke. They all made for a magnificent performance which was inspired by the loving guidance of Fritz Busch at the conductor's desk. But the sensation of the evening was Astrid Varnay as Isolde. She not only sang the exacting part with great vocal beauty but knew how to instill her interpretation with such human warmth and high intelligence that the result was an Isolde not easily to be forgotten. The splendor of her high register allowed her to fulfill all the demands of the composer without any audible strain. The whole effort had the earmarks of mastery. It was greatly applauded by the sold out house.

H. W. L.

In performances which brought "repeats" in the principal roles, Leslie Chabay sang Remendado in Carmen (Jan. 2) and Arturo in Lucia (Jan. 3), giving able exposition to these parts, both sung for the first time at the Metropolitan by this artist. The Carmen mounting also had Philip Kinsman in his first Metropolitan Zuniga, to which he gave spirit and resonant voice. Francesco Valentino was a supple-voiced Figaro in Dec. 27's Barber of Seville.

Among the repetitions of the fortnight was Der Rosenkavalier, sung before a crowded house, with the same cast as before, under Fritz Busch's baton, on Dec. 30.

Care and Feeding of Artists

(Continued from page 7)

for solid food strikes her therefore like a bolt of lightning from the blue sky.

Excursion to the Kitchen

After having belonged for some years to the group of silently suffering artists, Andor had lately decided to come out openly with his desire to eat, if he felt that the hostess was the kind who would understand. When getting the stereotyped answer of "Terribly sorry, but we haven't a thing left in the house," he would daringly suggest a visit to the kitchen. He then would make the hostess open the icebox and exclaim with genuine delight at the sight of a box of eggs: "Would you mind making me some scrambled eggs?"

The hostess would stare at him with incredulity: "You mean just plain scrambled eggs . . .?" For when the artist had asked for some solid food, in her respect for the celebrated man, her mind wandered aimlessly around the long line of elaborate foods of which there is none in the house. When she is told that a slice of bread and a piece of American cheese in addition would top Andor's happiness, she begins to realize that the man is really hungry and wants to eat. Just eat, without fuss or delicacies. Eat plain, wholesome food like scrambled eggs and cheese.

DETROIT

By AUGUST MAEKELBERGHE

DETROIT.—The new year started out most auspiciously for Detroit concert-goers with a pair of concerts of the Detroit Symphony directed by assistant conductor Valter Poole, Jan. 2 and 3.

Despite sub-zero weather and the worst snow and sleet storms Detroit had seen in years, Music Hall was well filled on both nights and the audience was amply rewarded. Poole gave an excellent account of himself, indeed. Better performances of Debussy's Afternoon of a Faun and of Strauss' Don Juan have seldom been heard here. The program also included Beethoven's Eroica Symphony.

Notables in Other Concerts

The past month has been anything but poor in musical fare. The Masonic Auditorium concert series was opened with a concert by the Boston Symphony under Serge Koussevitzky. And the same week Music Hall brought Zoltan Kodaly to direct the Detroit Symphony in his own Peacock Variations.

For lovers of choral music Serge Jaroff brought his Don Cossack chorus and dancers to Masonic Auditorium, and the Detroit Madrigal Singers, under August Maekelberghe, gave a concert at Grosse Pointe Memorial Church.

In the solo field, Abrasha Brodsky gave his first recital of piano music at Music Hall, and Walter Schrott, Viennese pianist, made his second appearance at the Art Institute.

Karl Krueger presented concertmaster Joseph Gingold and first cellist Georges Miquelle with the Detroit Symphony in Brahms' Double Concerto. The performance was remarkable for sheer good taste and fine artistry.

Leon Fleischer, 18-year-old pianist, who ranks among the top performers of the day, gave a recital at Music Hall. Claudio Arrau, famous Chilean pianist, was again presented by the Tuesday Musicale group at the Art Institute.

The final pair of concerts of the pre-Christmas season of the Detroit Symphony presented James Tambourini, young first trumpeter of the orchestra, in the brilliant and difficult concerto for E Flat trumpet by Haydn.

Opera Plans

Plans are rapidly going forward for the third annual civic Light Opera Season at Masonic Auditorium. Friml's The Firefly will launch the 1947 season. Allan Jones will be starred, with Ray Atwell and Rosemarie Brancato.

The Michigan Grand Opera Company, under the direction of Cesar Cianfoni, announces a season of operas, also at Masonic Auditorium. Works to be presented are Traviata, Trovatore and Butterfly. Paul Breisach, of the "Met," will conduct. Among the artists engaged are Hilde Reggiani, Bruno Landi, Norma Greco and Frederick Jagel. Maru Castagna will sing Azucena in Trovatore.

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Draper and Adler Appear in Joint Series

The joint recital of Paul Draper and Larry Adler at the City Center on Dec. 25, which opened a series of performances lasting through Jan. 5, was again a delight for the ears and a pleasure for the eye. Larry Adler proved his outstanding musicianship in compositions of Bach, Mozart, Bloch, Debussy, Berger, Enesco and in Russian War songs. It is amazing what variety of colors and what richness of tone Adler can draw from his instrument, which he has made an acknowledged medium of the concert halls. Draper, whose dancing really is the last word of accuracy in "music in motion," interpreted music by Bach, Rameau, Brahms, and Cole Porter. Both artists joined in their renowned improvisations. They had to prolong their bill with encores, to which they graciously agreed individually and as a duo.

H. W. L.

Marjorie Lawrence Back from Europe

Marjorie Lawrence, soprano, returning to this country after a three months' tour of England, France and Germany, arrived at La Guardia Field from Paris on Jan. 10. She said she had a heavy schedule of engagements in this country, including appearances at the Metropolitan Opera.

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CHICAGO Holiday Happenings

By DOSHA DOWDY

CHICAGO.—Chicago's Yule season opened and closed auspiciously, offering all of the Christmas spirit—music, fantasy, and festivity. There were performances of Handel's Messiah; fairy opera, to delight both young and old; and the festive splendor of ballet. The original Ballet Russe of Sol Hurok and Col. Wassily de Basil, not seen here since the days of the old Auditorium, came, and stayed over to effect a brilliant merging of the old year with the new. There were exciting premieres, welcome revivals, stage settings and costumes beautiful to see, and there was the great art of Alicia Markova, Antom Dolin, and Andre Eglevsky to distinguish these presentations.

Defauw Schedules Varied Program

The Thursday-Friday pair of concerts preceding Christmas week, presented two guest artists—Zoltan Kodaly, distinguished Hungarian composer-conductor, and Camilla Williams, Negro soprano, appearing in two works of Mozart—Alleluia, from the motet Exsultate; Dove sono, from Marriage of Figaro, and Casta Diva from Bellini's Norma. Miss Williams possesses a fortunate combination of qualities requisite to the artist—a voice of considerable beauty, excellently handled; taste, and musicianship. These, she put into effect in good measure throughout the performances of these difficult works. The artist's personality was an added asset to her appearance.

Mr. Kodaly conducted his Peacock Variations, heard here for the first time —an extensive symphonic work based on Hungarian Folk music—strikingly colorful in its orchestration, and often beautiful in musical content, though somewhat too lengthy. Mr. Defauw opened the program with a stimulating performance of Mozart's Overture to Don Giovanni, and gave one of his best readings of Beethoven's Eroica symphony at its close.

Hannikainen Guest Conductor of Orchestra

Tauno Hannikainen, heard on previous occasions as guest conductor of the Chicago Symphony Orchestra, conducted the three concerts of the following week, receiving on each occasion, the warm admiration which his fine conductorial talent warrants. Mr. Hannikainen's art of conducting is a gentle one, conducive to restful listening, yet with his quiet but authoritative confidence, there is virility. Two works of his revered countryman Jean Sibelius composed the first part of the program—Incidental music to Shakespeare's The Tempest, in which lyrical passages, as well as tempestuous ones were successfully delineated; and the violin concerto in D Minor, given a superb performance by Tossy Spivakovsky. The violinist deserved the enthusiastic acclaim which he received both for this performance, and that of the Mendelssohn concerto heard at the following concert. The artist has innate musicality, and a beautiful, rich tone, together with warm emotionalism which, however, occasionally rose out of bounds, and was responsible for erratic tempos in the allegro movements of The Mendelssohn.

Symphonies programmed by Mr. Hannikainen were those of Schubert (No. 5, B Flat Major), Sibelius (No. 5, D Major), and Rachmaninoff (No. 2, E Minor). These were given readings both sound and inspired.

Apollo Club Gives Messiah

Three performances of Handel's Messiah were heard during Christmas week by capacity audiences in Orchestra Hall. Two of these were presented by the Apollo Musical Club, Edgar Nelson conducting, as the first feature of its 75th anniversary celebration. Future events will be presentations of Bach's B Minor Mass, and Edgar Stillman Kelley's Pilgrim's Progress.

Soloists listed for the first performance were William Hain, tenor; Eileen Law, contralto; Lawrence Davidson, bass; and Ruth Diehl, soprano, who, unable to appear, was replaced by Nancy Carr, also heard in the 2nd performance. Miss Carr's simplicity of manner and her quality of voice, enabled her to give highly creditable performances on both occasions. Other soloists were well equipped for their parts.

Carol Smith, contralto; Robert Kessler, tenor; and Raymond McAfee, bass, were heard as soloists together with Miss Carr in the final presentation. Possessing the necessary attributes to good Oratorio singing, each was an asset to the performance.

Members of the Chicago Symphony Orchestra, the excellently trained chorus, and soloists, enabled Dr. Nelson to give two of the best presentations of The Messiah to be heard by this organization.

Swedish Choral Group in Handel Work

The Swedish Choral Club, Harry T Carlson, conductor, gave its annual presentation of Handel's Messiah on Dec. 22. Members of the Chicago Symphony Orchestra participated, and the following soloists appeared: Hilda Ohlin, soprano; Elizabeth Wysor, alto; Harold Haugh, tenor; and Wellington Ezekiel, bass. Under Mr. Carlson's spirited direction, the chorus and orchestra performed vigorously. The soloists were somewhat less impressive, with the exception of Mr. Ezekiel, whose beautiful voice and sound oratorio style won commendation.

W. M. S.

DR. EDGAR NELSON,

president of Chicago Conservatory of Music, is celebrating this month the 18th anniversary of his appointment as conductor of the Apollo Musical Club of Chicago. Dr. Nelson has also been for years the director of the Chicago Sunday Evening Club and of Marshall Field & Co. Choral Society. (Photo by Kaufmann & Fabry Co.)

Opera House Presents Hansel and Gretel

Those who heard Hansel and Gretel, that fairy legend bewitched by Humperdinck's music, must have felt grateful for this perennial Christmas gift. Phillip Fein as stage director, and a cast of characters well suited to their various roles, conspired to make all of the magic of the story come to life, and characters seem real, as golden stairs lighted the way for angels, a witch turned into gingerbread, and joys and sorrows brought a furtive tear or hearty laughter Elizabeth Brown and Carole Stafford were charming as Hansel and Gretel, possessing vocal and other qualifications necessary to their roles. John D. Howell and Rosetta Mat-Ross (Peter and Gertrude) gave experienced performances, with Marisha Data as a very convincing witch. A large measure of enjoyment came from the music of the opera beautifully played by members of the Chicago Symphony Orchestra, under Leo Kopp.

Woman's Symphony Opens Season

The Woman's Symphony Orchestra, recently reorganized, opened its 21st season December 20, with Georges Enesco, noted Rumanian composer, conductor and violinist, as guest in all three capacities. Following his performance of the Brahms' D Major concerto, Op. 77, played with the understanding which only a great musician seasoned in the Brahms' tradition could have given, Mr. Enesco conducted his own Symphony No. 1, in E Flat Major. The work, heard here for the first time in the 1917-18 season, is alive with interest for its musical content, in which there is often much beauty, and for its deft and colorful orchestration. Mr. Enesco was received not only with great respect, but with demonstrative enthusiasm to which he responded with an encore performance of his Rumanian Rhapsody in A Minor.

The orchestra, under Herman Felber, associate conductor, gave a fresh and musicianly reading of Goldmark's Overture, Im Fruhling. Mr. Felber, a virile conductor with a clear, decisive beat, had the complete support of the orchestra throughout the program.

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Robert Kitain Soloist with Orchestra

Robert Kitain, internationally known Russian violinist, made his Chicago debut as soloist with the Chicago Symphony Orchestra, under Desire Defauw, at the Saturday night concert, December 21, playing three movements of Lalo's Spanish Symphony. Mr. Kitain gave to the performance fine style, remarkable technical skill, and emotional intensity. The artist was received with enthusiasm, and was recalled to the stage a number of times.

Marion Hall in Musical Arts Series

Marion Hall, winner of the 1945-46 Mid-West auditions, appeared in Orchestra Hall recital in the Musical Arts Piano series, December 17. Miss Hall has a big style and technic suitable to the major works presented—Bach's Fantasy and Fugue in G Minor, transcribed by Liszt, and the Chopin sonata Op. 58. To these the pianist gave the spacious breadth which their large design required without neglecting the finer points of delicate nuance and melodic beauty. These latter qualities, together with great facility, combined to make the performance of four Scarlatti sonatas high points of the program. Their running passages became liquid and silky under the pianists' fleet and sensitive fingers. Mention should be made of the Schubert and Brahms numbers for which Miss Hall showed especially fine feeling, giving to them beautiful tone quality and warm musical feeling.

The closing group includes five pieces of contagious spirit by Morris Wolfe, dedicated to Miss Hall. Final numbers were Albeniz's Almeria, and El Vita, by Infante, in which the pianist made apparent her appreciation for impressionistic style and for Spanish rhythms.

Isaac Stern's Orchestra Hall Recital

When Isaac Stern appeared in Orchestra Hall recital as the second event in the History and Enjoyment of Music series, Sec. II, a violin virtuoso of top rank was heard. The program, composed of three sonatas—Tartini, Brahms, and Prokofieff; and Wieniawski's concerto in D Minor, offered every opportunity for the artist to display his superior gifts which he did to the highest satisfaction of his audience. Alexander Zarin shared equal honors with Mr. Stern in a memorable performance of Brahms' sonata in D Minor.

Swarthout Gives Concert at Opera House

Gladys Swarthout has not been heard here to better advantage than when she appeared in concert at the Civic Opera House recently. With the richness and variety of her voice; and with charming simplicity, Miss Swarthout was able successfully to project the interpretation of each song. The major portion of the unhackneyed program comprised representative works of Strozzi, Haydn, Handel, Mozart, and Gluck, followed by songs of contemporary American composers including two sets of Browning poems by Ernest Lubin and William Roy. Carroll Hollister, the efficient accompanist and pianist played pieces by Debussy and Khatchatourian before the program closed with four folk songs (two in manuscript) in savory settings by John Jacob Niles.

Anne de Ramus in Chicago Debut

Anne de Ramus, Negro pianist, played a debut recital in Kimball Hall, Dec. 20, before a large audience. Three pieces by Rameau, and Beethoven's sonata, Op. 57, comprised the first two sections of the program, followed by Chopin's Etude No. 3 (composed for the Moscheles method), and Barcarolle, Op. 60. These were played with taste and appreciation for this composer's works. A dynamic performance of Prokofieff's third sonata, together with attractive readings of Ravel's Jeux d'Eau and Toccata, afforded Miss de Ramus still broader scope in which to display her musical understanding and pianistic gifts.

Rudolph Ganz' Concert Season

Rudolph Ganz has had a busy season, having conducted up to date, three pairs of Young People's Concerts with the Chicago Symphony Orchestra; two at Carnegie Hall with the New York Philharmonic (All-Slav and Scandinavian, and Christmas program); and three Symphony and Children's Concerts in Grand Rapids, Mich. In addition, Mr. Ganz has played piano recitals in Terre Haute, Ind., Magnolia, Ark., Shreveport, La., and Brookhaven, Miss. Concerts scheduled for Jan. are: Carnegie Hall Young People's Concert, Jan. 4; Chicago Symphony, Jan. 7; and the first Young People's Concert of a series of four in San Francisco, Jan. 11. In November Mr. Ganz made his first symphonic recordings for the Pilot Radio Corp. This album—Grieg's Holberg Suite for Strings—has just been issued.

COURTNEY PROFFITT,

soprano, is being presented by Concert Management Bertha Ott in joint recital with Margaret Melby, pianist, at Kimball Hall on Feb. 10.

Elizabeth Travis Soloist with Chicago Symphony

The appearance on Jan. 4 of Elizabeth Travis with the Chicago Symphony Orchestra under Désiré Defauw, in Schumann's Piano Concerto, fulfilled the expectations which the success of her last season's concert, proclaimed by the critics, had foretold. With a balance of intellect, emotional warmth and technical skill, the pianist played beautifully and brilliantly, with the freshness and exuberance of the young artist, and the understanding and experience of the seasoned one. An excellent accompaniment was given by Dr. Defauw and the orchestra, whose fine interpretation of Borodin's symphony, and spirited readings of Mozart's Overture to The Magic Flute, and that of Smetana's Bartered Bride, completed one of the best of the Saturday night concerts to be heard this season. At the insistent applause of the capacity audience, Miss Travis was recalled to the stage numerous times.

Russian Trio with Gary Symphony

The Russian Trio—Nina Mesirow-Minchin, director—will appear Jan. 26 with the Gary Symphony Orchestra, playing the Beethoven Triple Concerto.

Camille Anderson's Activities

Camille Anderson's recent solo appearances in Handel's Messiah include those at Southern Ill. Normal University, Carbondale, Ill., and West Frankfort, Ky. Miss Anderson is a member of the quintet at Kenwood Church, and directs the Junior and Treble Cleff Choirs.

Mme. Arendt's Studio Notes

Pupils of Mme. Else Harthan Arendt, who appeared in presentations of Handel's Messiah during the holidays, were Robert Morton, bass soloist—Denison University, Granville, Ohio; and Mrs. Theodore Brenneman, contralto, who sang at Grace Evangelical Church in Naperville, Ill. A Christmas pageant under the direction of Mme. Arendt was given at the First Congregational Church of Oak Park, in which a senior choir, and one of 60 children's voices participated. Soloists were: Hannah Morgan, Mrs. T. Brenneman, the Mifflin Trio, Mr. Booras, Marion Schroeder and Robert Morton. Eldon Hasse was at the organ.

Roosevelt College Events

Events scheduled in January at the School of Music include an all-Brahms program given by Hans Basserman, violinist, and Marion Hall, pianist, as the second in the 1946-47 series of faculty concerts, and a program presented jointly by Otto Wirth of the college faculty, and Joseph Bauer, acting chairman of the voice department of the School of Music.

The Roosevelt College Symphony Or-

(*Continued on page 25*)

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WASHINGTON: Capital Highlights

WASHINGTON. — Highlighting a succession of brilliant musical events, Adolph Busch, violinist, and Rudolph Serkin, pianist, appeared in recital at the Library of Congress, sponsored by the Gertrude Clarke Whittall foundation. The delightful program included a Sonata in A Minor for violin and piano recently completed by Mr. Busch and received with enthusiasm by the audience for its skillful composition. Mr. Serkin was heard in three Mendelssohn Fantasies for piano, and the two artists performed the Schumann Sonata in A Minor, and the Fantasy in C major by Schubert.

Fritz Kreisler, playing superbly to his charmed audience, presented a recital program containing Bach's Concerto in D minor and Saint-Saens' Concerto in B minor, as well as new violin arrangements of the Scherzo and Retrospection from his own Quartet in A minor.

Pons in Recital

Lily Pons was welcomed by a capacity audience at her first recital here in several years, and rewarded her hearers with the added maturity and power of her voice in a program of operatic and concert numbers, among which Rachmaninoff's Vocalise was conspicuously lovely. Miss Pons was accompanied by Richard Tetly-Kardos at the piano, and assisted by Frank Versaci, flutist, in several numbers.

Other recitals of particular interest were those by pianist Robert Casadesus whose polished performance gives added meaning and beauty to such compositions as Franck's Prelude, Chorale and Fugue and six Scarlatti sonatas included in his program; Jussi Bjoerling, Metropolitan Opera tenor, in his first recital appearance in Washington, greatly pleasing his audience with fine singing in both opera and concert pieces; Patrice Munsel, the Metropolitan's young coloratura, also in first recital appearance, and received with warm applause for her charming and technically proficient singing apparent, respectively, in such variety as Foudrain's Le Papillon, Comin' thro' the Rye and Ah, for's è lui from Traviata; and Alexander Brailowsky, whose playing of Chopin piano works well deserves the exuberant praise it received. There were eight encores—perhaps a record for a piano recital here.

Ballet Russe in Visit

The Ballet Russe, starring the incomparable Markova and Dolin, gave four performances, accompanied by the National Symphony Orchestra, and in addition to the more familiar ballets, presented Fokine's Paganini set to Rachmaninoff's Rhapsody for Piano and Orchestra on a Theme by Paganini; the new Camille, to music by Schubert, and Fantastic Symphony by Berlioz.

To the many other "first" appearances in Washington was added that of the Boys Town Choir, capitivating the audience with its pure, sweet-toned singing in religious and secular works. The 40 boys, trained by the director, the Rev. Francis Schmitt, sang excerpts from Fauré's Requiem, and Strauss' Tales of the Vienna Woods with equal artistry.

Albert Spalding was warmly welcomed as soloist with the National Symphony Orchestra at a Sunday concert conducted by Dr. Hans Kindler, playing the Sibelius Violin Concerto on a program which also gave the orchestra opportunity to display its versatility in works by Wagner, Stravinsky, Enesco and Corelli.

Gladys Swarthout and the National Symphony, Dr. Kindler conducting, provided an enthusiasitcally received program in the Wednesday night series. Especially noteworthy were Miss Swarthout's artistic singing in Canteloube's Songs of the Auvergne, and the orchestra's performance of an exciting new composition, Frontiers, by Paul Creston.

The Philadelphia Orchestra, Eugene Ormandy conducting, in its second concert of the season, had Claudio Arrau, brilliant Chilean pianist, as soloist in the Beethoven "Emperor" concerto. The program included Mozart's "Prague" Symphony, and the first local performance of John Alden Carpenter's The Seven Ages, a suite inspired by Shakespeare's As You Like It.

Symphony "Hit Parade"

A series of six popular concerts, "The Symphony Hit Parade," with the National Symphony playing programs largely made up of request numbers, made its debut with Joseph Szigeti, violinist, as soloist and Dr. Kindler conducting. Eloquently played, the Mendelssohn violin concerto and Beethoven's Romance in G major, gave foundation to the lighter selections chosen from Morton Gould, Grieg, Shostakovich and Rimsky-Korsakoff.

An innovation this season are the "Neighborhood Concerts" by the National Symphony, sponsored by The Evening Star, Washington newspaper, and broadcast over the WMAL radio station. These hour-long concerts, being given in the various high school auditoriums, are attracting capacity crowds to hear many of the favorite shorter works which Dr. Kindler interprets so skilfully.

M. G. DEANE.

Ann Arbor Fetes Visitors

ANN ARBOR, MICH.—Yehudi Menuhin presented a delightful violin recital, the first half given over to Beethoven's Sonata No. 1, with Adolph Baller at the piano, and the Bach Sonata in G minor. The second part consisting of works by Lalo, Szymanowski, Brahms-Joachim and Sarasate showed the polish and precision of splendid accomplishment.

Newcomers to this city were the Icelandic Singers, who sang with the utmost delicacy and finesse. The conductor, Sigurdur Thordarson, must be gratified by the splendid results his training has brought about, as Fritz Weisappel should be for admirable accompanying. Stefan Islandi, tenor, and Gudmundur Jonsson, baritone, were soloists.

The Boston Symphony, under Richard Burgin, made its annual visit to Ann Arbor to the delight of a capacity audience. The program included the Haydn Symphony No. 95 and the Prokofieff Suite from the ballet Chout, in both of which the orchestra responded magnificently. In closing, a stirring rendition of the First Symphony by Sibelius was given.

A. McL. T.

Myra Hess to Return Next Season

Dame Myra Hess concluded her present concert tour with a sold-out Carnegie Hall recital, and was to leave for England immediately after the holidays. She will return next season for a longer tour of four months and is already booked as far as the Pacific coast.

JESS WALTERS
(Photo by J. Abresch)

Jess Walters Singing in Covent Garden Opera

Jess Walters left for London by plane on Jan. 5, the only American baritone engaged for the current opera season by the Covent Garden Opera. He will make his debut there as Escamillo in Carmen, and subsequent parts include Papageno in the Magic Flute, Count di Luna in Trovatore and others. In May he will appear in Britten's Peter Grimes. Other European engagements are now under negotiation for the artist.

During the first half of 1946-47 Mr. Walters toured the United States with the Charles L. Wagner Opera, singing Count di Luna in Trovatore. He also took the part of Marcello in La Boheme with the New Orleans Opera. He returns to this country in time for his fall tour in 1947.

"I am, of course, very thrilled at being invited to sing at Covent Garden," Mr. Walters said before leaving New York. "It is an opera house of great and dignified tradition." It is the baritone's first operatic appearance outside the United States, although he has sung concerts in Canada and last summer made a USO tour of Germany.

He said a temporary farewell to his wife, the former Emma Defina, who before her marriage was a singer, too; and their son, two-year-old Arnold. He hopes to have them join him later.

"I do not know many people in London yet," he said, "but I won't be without acquaintances, as the Broadway production of Gypsy Lady is also going to London, and several in this cast are colleagues and friends."

M. L. S.

N. Y. Concerts

(Continued from page 17)

long range. The middle and low parts are rich in texture and are used by the singer with discretion. His top tones, when extended for volume, frequently gave an impression of strain. The first group in Italian and English was well sung, but the diction in Lieder was not well projected at times. The Irish and folksongs were sung with spirit and with intimate native feeling Stuart Ross was the able accompanist.

L. C.

Times Hall

Irene Beamer Bows

Irene Beamer, at her Times Hall debut on Dec. 8, showed an attractive contralto voice which she handles intelligently. In songs by Schubert, Mahler, and contemporary English and French composers, she proved her musicality especially in an impressive interpretation of Mahler's Lieder eines Fahrenden Gesellen. Walter Golde, the excellent accompanist, also appeared as composer of the highly acclaimed song, The Deeper Love. Miss Beamer should attain success in recital after eliminating some minor vocal shortcomings which can easily be corrected.

I. A.

Portuguese Cellist in Debut

With a program showing his musicianship, Fausto Esteves, Portuguese cellist made his bow on Dec. 18 in a sonata by Ariosti, a solo sonata by Bach, Lalo's Concerto in D and shorter works by Beethoven, Nicolaeff, Saint-Saens, Schumann-Gruemmer and Cassado. His approach to music is romantic and he is best in pieces which appeal to his sensitive expressiveness. But in many instances one had to be content to guess the artist's intention, despite the aid of Artur Balsam's excellent accompaniments because of a certain reluctance on the cellist's part to dispense with inhibitions in attaining the fullest expressiveness. The audience was appreciative in its applause.

H. W. L.

Arline Carmen and Co-Artists

Arline Carmen, mezzo-soprano, was heard Dec. 22 in an interesting recital featuring ancient Italian and English airs, a lovely Lieder group which included two songs for alto voice and viola by Brahms and the seldom sung Bel Raggio aria from Rossini's Semiramide. The second part presented Waiting, by Roy Harris; a first performance of Four Songs in Canonic Style for voice, flute and clarinet, by Leo Smit; Samuel Barber's I Hear an Army; three songs based on English Children's Folksongs; two Russian numbers by Rimsky-Korsakoff and Moussorgsky. Miss Carmen displayed a sizable voice of fundamentally good quality and excellent command of style. She seemed at her best in the contemporary selections and received enthusiastic approval from her audience. Fritz Jahoda was at the piano, and the assisting instrumentalists were David Mankovitz, viola; Dave Weber, clarinet; Julius Baker, flute.

M. C.

•

John Brooks McCormack to Sing in Canada Opera

John Brooks McCormack makes his Canadian opera debut on Jan. 22 when he sings Pinkerton in Madame Butterfly for the Opera Guild of Montreal under the baton of Emil Cooper. The performance will be repeated on Jan. 23.

He will sing in opera in Pittsburgh for the first time on Feb. 8, when he is heard as the Duke in Rigoletto with the Pittsburgh Opera Co.

In joint recital with Maria Jeritza, Mr. McCormack appeared at the University Club of New York on Jan. 12, the program including duets from Tosca and Cavalleria Rusticana.

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PHILADELPHIA: Events in Midwinter

PHILADELPHIA.—The Philadelphia "Pops," conducted by Max Leon, offered a thoroughly delightful program at the Academy featuring the Choir of the University of Pennsylvania (Robert Elmore, director) and the Temple University a Cappella Choir (under Elaine Brown). Both excellently trained, with fine tonal quality and balance, each gave groups of works and their talents were pooled for the Act II finale of Strauss' The Bat in support of six soloists largely recruited from "Pops" Talent Discoveries. Orchestral selections included works of Nicolai, Ponchielli, Kern, Cailliet, Strauss and DeLuca.

Gregor Piatigorsky appeared as soloist to capacity houses on the eighth pair of Philadelphia Orchestra Concerts. He wove a spell of sheer enchantment with his luminous playing of the Dvorak Concerto in B minor, not heard here in many seasons. Under Alexander Hilsberg, "pinch-hitting" for Ormandy, recuperating from a shoulder injury, the orchestra turned in a fine performance of the Leonore Overture No. 3 by Beethoven and the Brahms C minor Symphony.

A Fuleihan Premiere

The ninth pair of Philadelphia Orchestra concerts featured the gifted young Czech pianist Rudolf Firkusny as soloist and offered for the first time in Philadelphia C.P.E. Bach's Symphony No. 3 in C major, and for the first time anywhere Anis Fuleihan's Three Cyprus Serenades. Mr. Firkusny's virile and incisive playing achieved brilliant results in Brahms' Concerto No. 1. The Fuleihan Serenades is agreeable and soundly written in the modern manner. Ormandy was back on the podium completely recovered and in rare form.

The unique team of Paul Draper and Larry Adler, appearing under Emma Feldman's auspices, delighted their large following with feats of musical and terpsichorean virtuosity at their annual appearance here. Excellent piano accompaniments were provided for Mr. Adler by John Colman and for Mr. Draper by Jose Melis.

On Miss Feldman's All-Star Series Luboshutz and Nemenoff provided an interesting evening of two-piano music. Their program consisted of works written originally for two pianos by J. C. Bach, Chopin, Milhaud and Saint-Saens interpreted with their customary skill, and they added many encores of well-known compositions arranged by Mr. Luboshutz.

The Philadelphia Forum presented Paul Robeson in recital, his first appearance here in many years. His 14 programmed numbers and 14 encores concluded with the final speech from Otello, which brought down the house. Assisting artist was William Shatzkammer, pianist of excellent accomplishments. Lawrence Brown, long time associate of Mr. Robeson, provided able accompaniments and collaborated in some of the spirituals.

The second Philadelphia Orchestra Concert for Youth, under the direction of Alexander Hilsberg, presented Sherman Frank, 21-year-old pianist as soloist. Mr. Frank's sound training was manifest in his playing of the Grieg Concerto—a highly interesting interpretation.

Germantown Orchestra in Novelties

The Germantown Symphony Orchestra, under Arthur Bennett Lipkin, gave its first concert of the season in the Germantown High School Auditorium. This finely trained non-professional group of 90 offered one world premiere, two Philadelphia "firsts" and seldom played works of Frescobaldi, Beethoven and Sibelius. Vincent Persichetti's The Hollow Men, scored for orchestra and solo trumpet (inspired by T. E. Eliot's poem of the same name) is a soundly conceived modern score and an apt musical statement of the general import of the poet's lines and was well received at its first public performance. Symphoniette on Russian Themes by Rimsky-Korsakoff and Benjamin Britten's Moments Musicales based on Rossini Themes (firsts here), both light in mood, each bearing the distinct stamp of its creator, contained skillful orchestral coloring and inventive treatment. Conductor and orchestra were worthy exponents of a distinctive program.

The first of the Philadelphia Orchestra's Children's Concert Series on Dec. 14, found the Academy filled to the brim with juvenile listeners some of whom heard for the first time works by J. S. Bach, Dukas' The Sorcerer's Apprentice and Vincent Persichetti's charming Fables, with Mrs. Persichetti as the narrator. Ormandy conducted.

Jules Falk presented the first event in his series, The Strauss Festival, at the Academy. Oscar Straus, indisposed, had an able substitute in Ezra Rachlin, who gave verve and lilt to the evening's program of Viennese music by the two Strausses, Johann Sr. and Johann Jr., Oscar Straus and Erwin Straus. Carolyn Long, Frances Anderson and Howard Van Den Burg were the vocal soloists and Erwin Straus was the piano soloist.

Opera Gives Aida

The Philadelphia La Scala Opera Company's performance of Verdi's Aida, under the incisive direction of Giuseppe Bamboschek, was an occasion of vocal and visual opulence and high emotional content. Herva Nelli in the title role, Antonio Vela as Radames and Sheila Whitely as the Priestess made their local debuts acquitting themselves nobly. Top honors, however, fell to Winifred Heidt (Amneris) and Giuseppe Valdengo (Amonasro) for individual interpretations that fairly quivered with vocal and dramatic intensity and beauty. Ugo Novelli was the Ramfis. Contributing a spirited performance was the corps de ballet, directed by William Sena.

Serge Jaroff's Don Cossack Chorus appeared before a crowded house and scored their usual success in an evening of Slav music consisting of the usual religious group, folk and Cossack songs, supplemented by a Russian dance-duo. Technical feats and effective dynamics were more in evidence than depth of feeling.

National Light Opera Quartet Bows

The National Light Opera Quartet, composed of Mary Sunderland, soprano; Frances Stuart, mezzo-soprano; Gerald Lawrence, tenor, and Kurt Forrest, baritone, launched their professional career in a thoroughly delightful, well presented program.

Excerpts from popular operas, operettas and well-loved songs comprised the program. All young singers, who possess attractive voices, are products of the Eduardo Eitelman Studios in Philadelphia.

CHICAGO

(Continued from page 23)

chestra under Florian Mueller, and the college chorus directed by Peter Page, presented a concert in the Auditorium Theatre in late December. Coleman Blumfield, 12-year-old pupil of Saul Dorfman was soloist in the first movement of Tchaikovsky's piano concerto in B flat minor, showing remarkable talent and excellent training.

Scionti's Pupils Win Honors

Denton, Texas.—Barton Cantrell, first prize winner of the state-wide High School contest held recently, was soloist with the Houston Symphony (broadcast concert), Dec. 14, receiving $200.00 as reward. Connie Cover was recipient of the third prize of $50.00 in the same contest. Albert Gillespie, winner of the Dallas Civic Federation, 1946 contest, and the Dealey Award, 1946-47 season, will be soloist at the Brahms Festival of the Dallas Symphony, March 4, playing Brahms' Concerto in D Minor under Antal Dorati. Mr. Scionti, conducting a 35-piece orchestra, and with seven artist pupils as soloists, will make a January tour of eight Texas cities, appearing in Dallas, Ft. Worth, Amarillo, Sherman, Austin, Longview, Denton, and in Shreveport, La., and Tulsa, Okla. Franck's Symphonic Variations, and movements from concertos by Mozart, Rachmaninoff, Liszt and Tchaikovsky will be played, with Mary Nan Hudgins, Connie Cover, Jeaneane Dowis, Mary Lou Colvin, Glenn Welsh, Albert Gillespie and Virginia Thomas as soloists.

Janssen Becomes Citizen

Herbert Janssen, baritone of the Metropolitan Opera Association, and his wife, Erna, received their United States citizenship at the Christmas season. Mr. Janssen, a political refugee from Germany, made his debut at the Metropolitan Opera January, 1939. At that time he was on a visitor's visa but took out his first papers in December, 1940. Mr. Janssen is a member of the faculty of the Finch College.

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LOS ANGELES: Composer At Helm

(*Other Los Angeles News, Page* 12)

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The Philharmonic Orchestra's last concert before the holidays, Dec. 19, was conducted by Lukas Foss, who also appeared on the program as a composer and a pianist. It was in the second capacity that he appeared to best advantage, in a performance of his own dramatic Ode, which proved that as a composer he really has something to say and the knowledge of how to express it with sincerity and individuality. In this his conducting became free, and elicited some beautiful and effective passages.

In the Third Brandenburg Concerto of Bach, Foss showed himself a competent pianist, as Concertmaster David Frisina and Flutist Leonard Posella played the other solo parts. The orchestral items were Copland's Danzon Dubano, Mozart's "Prague" Symphony and Strauss' Don Juan. Foss still needs more experience before he is ready to conduct a major orchestra, and the newly renovated Philharmonic has not yet attained the cohesion to play no matter what happens.

Burbank Orchestra and Chorus Appear

Conductor Leo Damiani arranged a special Christmas day program for the Burbank Symphony Orchestra and Civic Chorus in which both cooperated enjoyably under his firm direction. The vocal ensemble, ably trained by John Ellis, sang Gounod and Yon items, excellently arranged by Charles Maxwell, and climaxed with orchestral support in a Christmas story with Ellis as narrator.

Damiani showed his interpretative skill and a neat balance in Schubert, Rubinstein, Pierne, and Mozart selections appropriate to the season. Vocal soloist in an excerpt from Gounod's St. Cecilia Mass was Carol Ellis, who showed a soprano voice of appealing timbre.

Rubinstein "Packs Them In"

Several hundred music lovers were turned away from the packed Philharmonic Auditorium Dec. 29 as Pianist Artur Rubinstein played an all-Chopin benefit concert as the first event for his Chopin Fund, revenues from which will go to procure music and instruments for needy European musicians. Rubinstein dispensed with printed programs, announcing each selection from the stage.

Rubinstein played his best, offering a superb performance with consummate musicianship and masterly finesse. At the end, one admirer tossed a bouquet of roses to the stage at his feet, while the house clamored for encores. The selections included the "Tragic" Polonaise, Barcarolle, the entire set of Preludes, the C-sharp-minor Scherzo, A-flat Ballade, A-flat Polonaise (Op. 53) and the Berceuse.

Paganini Quartet Premieres Toch Work

The new Paganini Quartet met the approval of a critical audience at its local debut in the Wilshire Ebell Theater, Dec. 18, under the auspices of the Music Guild. Henri Temianka, Gustave Rosseels, Robert Courte, and Robert Maas played with nicety of tone, careful balance, admirably clean attacks, and enjoyable cohesion, to place the group at once in the upper brackets of such organizations. Their Stradivari instruments contributed a striking similarity of tone color.

Primary musical interest centered in the world premiere of Ernest Toch's latest Quartet, which resulted in a personal ovation to the composer, who was called to take his bows from the stage. Toch is at his best in chamber music, and this work proved perhaps the most grateful of his works in this form. There is a wealth of melody in its four movements, which are put together with masterly craftsmanship. There are novel effects, yet these are not devised as such, but are the logical development of the musical lines. It would be interesting to hear the work again when the players have further assimilated it. The rest of the well played program consisted of the Haydn F-major Quartet, Op. 3, No. 5, Mozart's charming "Hunt" Quartet in B-flat, and Beethoven's dramatic F-minor Quartet, Op. 95.

At Florentine Gardens

Allan Jones returned to headline the new show at the Florentine Gardens, which opened Dec. 19. Producer Frank R. Bruni again proved his tasteful skill in presenting a lavish show sparked with enjoyable music, and decorated with pretty girls in gorgeous costumes. Jones' appealing tenor won him ovations for Malotte's The Lord's Prayer and the traditional Eli, Eli, as well as the Donkey Serenade, which had to be repeated. He also gave Gershwin, Porter and light opera favorites.

Igor and Tanya supplied graceful dancing, including an amazing spin, and Pinky Lee contributed a marimba number as well as fast comedy. Emil Baffa's musical direction was expert in a wide variety of well handled accompaniments.

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Kipnis Heard with Seattle Forces

SEATTLE, WASH.—Conductor Carl Bricken presented an unusual program in the fourth pair of Symphony concerts. Alexander Kipnis, basso of the Metropolitan Opera, and the University Singers, under Charles Wilson Lawrence, gave excerpts from Boris Godounoff with such impressiveness that the audience was moved to stirring appreciation. John Begg, tenor, was highly applauded for his solo in the Coronation Scene, and Mr. Kipnis received ovation after ovation after the five excerpts offered.

Samuel Barber's Symphony No. 1 in one movement, was given an understanding performance by Mr. Bricken and the orchestra. Kipnis also sang Mozart with good taste. The other offering was the Skilton arrangement of the Handel Suite in E major, truly a beautiful beginning to a splendid program.

Concluding the 1946 part of the Symphony season, Gunnar Johansen, Danish pianist, as soloist, played the Rachmaninoff Second Concerto in C minor. He revealed himself as an outstanding virtuoso, with warmth and understanding of the work in hand, and the orchestra under Mr. Bricken supplied the finest support of the season. The Tchaikovsky "Pathetique" Symphony was given a glorious reading, with a slowing of tempi which was unusual and yet made for clarity and musical understanding. Bricken also offered three movements from his own Suite in E flat Major, which definitely marked him as a composer worth hearing.

The University of Washington opened its second series of Chamber Music Concerts with the Jacobson-Bonsack Duo—Berthe Poncy Jacobson, pianist, and Daniel Bonsack, violinist. These artists offered three modern sonatas—Debussy No. 3, Milhaud No. 2 and the Ravel, each of which was interpreted with the flair for contemporary expression. A large audience responded most enthusiastically to their splendid readings.

J. H.

Barron Celebrates Seventh Season

The Amarillo Philharmonic Orchestral Association 1946-47 season marks the seventh year under the direction of Robert Louis Barron. The schedule includes five regular concerts with guest artists Lawrence Tibbett, Lois Bannerman, Margaret Speaks, Rudolph Ganz and Mr. Barron himself playing a violin concerto. The one popular concert of the season, on Dec. 17, presented Margaret Harris Heiny, pianist, Mr. Barron also conducts a Junior Symphony which gives two concerts a season.

Pittsburgh Civic Light Opera Books Wymetal

The Civic Light Opera Association of Greater Pittsburgh announces appointment of William Wymetal as managing director for its 1947 season of light opera at the Pitt Stadium. Former stage director of the Metropolitan Opera, Mr. Wymetal for the past 11 years has been connected with musical pictures at MGM, Universal and Columbia.

Pro Arte Quartet Heard By Pittsburgh ISCM

The Pittsburgh chapter of the ISCM, in association with the Carnegie Department of Music, presented the Pro Arte Quartet in works by Schonberg, Bartok and Stravinsky on Jan. 18, at the College of Fine Arts Theatre.

VALERIE VITALE,

pupil of Alice Chalifoux, head of the harp department at the Cleveland Institute of Music, is the new first harpist with the Minneapolis Symphony Orchestra. Miss Vitale played the harp professionally at the age of 16 and was second harpist with the Cleveland Orchestra at 18. She was first harp with the Cleveland Summer Orchestra for three years, and has played with such conductors as Rodzinski, Enesco, Golschmann, Szell and Leinsdorf. (Photo by Ittner, Cleveland.)

Villa-Lobos Leads In Buenos Aires

Buenos Aires

The two concerts offered by Heitor Villa-Lobos, noted Brazilian composer, with the Colon Orchestra were the outstanding event of the Spring Season now closed. The first program comprised the Second Symphony and the Chorus No. 12, two works of rather excessive dimensions which exhibit the fertile ease in writing of the composer and outstanding technical merits. The climax came with the Choros, an exalted picture of Brazilian color, which abounds in genial flashes.

The later concert listed the seventh of the Bachianas Brasileiras; the Descubrimiento do Brazil; Madona; and the Choros No. 10, the last work particularly excelling in exotic flavor and atmospheric charm and beauty. They were capably led by the composer.

Eugen Szenkar conducted a brief series. For some unexplainable reason he insisted in programming the same works that Eugene Ormandy had conducted here a short time ago, and comparisons are always unpleasant.

The two novelties offered were Jaromir Weinberger's Under the Spreading Chestnut Tree, an agreeable and well built score and the Eighth Symphony by Alberto Williams, veteran Argentine composer, which maintains the level of his former productions.

Popular Opera Series

The operatic series included Rigoletto, with Carlos Guichandut as a first class protagonist; Carmen, with Zaira Negroni in the title role, and Paolo e Virginia, the work premiered earlier this season. Finally came a novelty, Vidala, a spectacle with music by Ana Serrano Redonnet, which is a meritorius attempt to dignify folklore music. It presented a gratifying series of pictures which featured traditional dances and choral music, with beautiful *décors* by Hector Basaldúa, and an effective choreography by Angelita Velez, who also scored with her dance interpretations.

The Daniel Society closed its season with a brilliant series of piano recitals by Gyorgy Sandor.

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BALTIMORE: Symphony Returns

BALTIMORE, MD.—Flushed from the success of their Canadian-New England tour, played throughout to capacity audiences, Reginald Stewart and the Baltimore Symphony Orchestra resumed their "home" series with a Wagner program before an enthusiastic audience that filled the Lyric (a situation now happily become a custom) and demanded three encores. All of the cities on the tour have asked for return engagements next season. C. C. Cappel, manager of the orchestra, is now busy arranging a schedule that will take care of as many of these requests as possible. Two more tours are still to be made this season by the orchestra, plus an appearance at Carnegie Hall, with Georges Enesco as soloist, on Feb. 5, the orchestra's first appearance in New York City.

On Dec. 19, the Baltimore Symphony closed the first half of its current season when it gave an all-Brahms program under the guest conductorship of José F. Vasquez, director of the National University of Mexico Symphony Orchestra. Closing with the First Symphony, the program further included the "Tragic" overture and the Serenade No. 1, in D major.

Plans are all completed for the opening, in mid-January, of the orchestra's campaign to raise $100,000, part of this sum to go into a lengthening of the group's present season.

Recital Offerings

Robert Weede, one of the "name" baritones produced by this city, made his first appearance at a Peabody Friday afternoon recital and scored an emphatic success with his excellent singing and musicianship. In tribute to the current Brahms Festival, his program included the Vier Ernste Gesänge. Opening with Easthope Martin's delightful Songs of the Fair, he closed his program with a first performance from MS. of Gustav Klemm's The Animal Man. Stuart Ross provided the sympathetic, perfectly played accompaniments.

Isaac Stern was heard the following week in superb performances of the Prokofieff Sonata in D major, the Brahms G major sonata and the Wieniawski D minor concerto, all to Alexander Zakin's accompaniments.

One of the season's memorable piano recitals was presented at the Peabody for the final pre-holiday concert by Rudolf Firkusny, his program including a group of Brahms and items by Mozart, Schumann, Martinu (his Ritournelles) and Prokofieff.

Gregor Piatigorsky played the Dvorak Cello Concerto as soloist with the Philadelphia Orchestra, conducted by Alexander Hilsberg in the absence of Mr. Ormandy. In his first appearance here at the orchestra's helm, Hilsberg proved himself fully equipped.

Operatic and Other Highlights

Aida was given a well-rounded and occasionally thrilling performance by the Philadelphia La Scala Opera Company before a packed Lyric on Dec. 13. Herva Nelli made her local debut in the title role, the cast further including Antonio Vela (Rhadames), Winifred Heidt (Amneris) Giuseppe Valdengo (Amonasro) and John Lawler (King). Giuseppe Bamboschek conducted and was responsible for much of the performance's success by reason of his brisk tempos and ready support.

Dr. Hans Kindler, the National Symphony Orchestra and the 125-voiced chorus of the New York Avenue Presbyterian Church of Washington (Charles Dana Beaschler, director) presented an all-Russian program before a capacity audience that joined with the chorus in singing some Christmas carols at the conclusion of the program. Besides the local premiere of the Shostakovich Ninth Symphony, the orchestra gave excerpts from Rimsky-Korsakoff's Le Coq d'Or, the Polovetskian Dances from Borodin's Prince Igor (assisted by the chorus) and the introduction to Act III of Moussorgsky's Khovanstchina. Gifted Tossy Spivakovsky, played the melodious Glazounoff Violin Concerto.

Baltimore's own Larry Adler brought his magic harmonica to the Lyric for a varied, diverting program in collaboration with Paul Draper and to the piano accompaniments of John Colman.

Hansel and Gretel Sung

Two performances of Humperdinck's Hansel and Gretel were given at the Lyric by the Academy of Vocal Arts of Philadelphia, under the sponsorship of the Baltimore Peace Center. The principals were Carol York, Mary Jane Manegold, Lotta Jaenchen, Verna Kerr and Andrew Gainey. Vernon Hammond, director of the school, conducted an orchestra consisting of 45 members of the Baltimore Symphony Orchestra. . . . Matinee and evening performances were given by the Philadelphia Piano Orchestra (conducted by Carl Knisley), consisting of 12 pianos and 25 pianists. In the afternoon, the program included a presentation of Tchaikovsky's Nutcracker Ballet.

GUSTAV KLEMM.

Rachmaninoff Fund Holds Regional Auditions

Cleveland was the scene of the sixth and final regional auditions of the Rachmaninoff Fund piano competitions on Jan. 11, when eight young pianists were scheduled to compete for regional honors in Severance Chamber Music Hall.

Thomas L. Sidlo, Cleveland regional chairman of the fund, announced that local judges were George Szell, musical director of the Cleveland Orchestra, and Beryl Rubinstein, pianist and director of the Cleveland Institute of Music. Representing the Chicago region on the panel of judges were Gita Gradova, pianist, who also served in the Boston, Chicago, St. Louis and San Francisco regional contests, and from the Philadelphia region Nadia Reisenberg, pianist, who was on the panel of judges for the Boston, Philadelphia and St. Louis competitions. Abram Chasins, pianist and composer, completed the jury and represented the national committee.

PAINTERS IN SPARE TIME.

Salvatore Baccaloni, buffo bass of the Metropolitan Opera, and Marcel Hubert, French cellist, have an art session at the studio of Arbit Blatas.

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Harvard Announces Program For Symposium on Criticism

CAMBRIDGE, MASS.—Noted writers, composers and musicians have accepted invitations to speak at the Symposium on Music Criticism to be held by the Department of Music of Harvard University in Cambridge on May 1, 2 and 3. A re-examination of the principles of music criticism through discussions of modern critical problems is the purpose of the Symposium.

Meetings start on the afternoon of May 1, in Sanders Theatre, Harvard. Archibaldt T. Davison, Professor of Music, will be chairman of the first session and President James B. Conant will speak. E. M. Forster, British novelist, is coming from England to talk on The Raison d'Etre of Criticism in the Arts, and Roger Sessions, Professor of Music at the University of California, will talk on The Scope of Music Criticism. A University reception in the Fogg Art Museum and an evening concert will follow the first meeting.

Other Moot Topics

On the morning of May 2, John M. Potter, President of Hobart College, will be chairman. Mme. Olga Samaroff, of the Juilliard School of Music and the Philadelphia Conservatory of Music, will discuss The Performer as Critic; Virgil Thomas, music critic of the New York Herald Tribune, will speak on The Art of Judging Music; and Edgar Wind, art historian and philosopher of Smith College, on The Critical Nature of a Work of Art. An afternoon meeting will be held for discussion of the morning papers, and a concert will follow at night.

May 3 will have a morning meeting in Sanders Theatre under the chairmanship of Olin Downes, music critic of the New York Times. At this meeting, Dr. Otto Kinkeldey, Horatio Appleton Lamb Visiting Lecturer at Harvard, formerly Professor of Musicology and Librarian at Cornell, will speak on Consequences of the Recorded Performance; Paul H. Lang, Professor of Music at Columbia University and Editor of Musical Quarterly, will speak on Equipment of the Music Journalist; and Huntington Cairns, Secretary of the National Gallery in Washington, on The Future of Musical Patronage in America. An afternoon meeting will be occupied by a discussion of morning papers. A dance recital at night and a buffet supper will round out the three-day program.

Concerts and Dance Recital

The first evening's concert of chamber music in Sanders Theatre will feature the Walden String Quartet, with new compositions by Bohuslav Martinu, Walter Piston and Arnold Schoenberg. The second concert, on May 2, presents the Collegiate Chorale of New York, Robert Shaw conducting, with new compositions by Aaron Copland, Paul Hindemith and G. Francesco Malipiero.

Martha Graham and her company will give the dance recital on May 3, in the Cambridge High and Latin School. A composition by Carlos Chavez and a new one by William Schuman will be played.

The Symposium, attendance at which will be by invitation, has been made possible through the generosity of Mrs. A. W. Erickson of New York, the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, Mr. and Mrs. John Nicholas Brown of Providence, R. I., and the Nieman Foundation of Harvard.

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NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Piano

DREAMY DANCER, by Cedric W. Lemont, 30c. Running two pages, this easy waltz confines its melody to the left hand and the off-beat accompaniment to simple, two-note harmonies in the right. In F. ENTICEMENT, by Carlos Renaldo, 40c. This attractive Argentine tango has an authenticity and graceful flow that will make an immediate appeal. This first half, in minor, calls for some hand-crossing but things become easier in the final half which modulates to the tonic major. WHITE VIOLETS, by Berenice Benson Bentley, 35c. An expressive item, in waltz rhythm, the almost entirely single-note melody being confined throughout to the right hand. Opening and closing in B minor, there is a brighter mid-section in D major. An imaginative student will find this piece to his liking. Oliver Ditson Co., Philadelphia, Pa.

A GRANDFATHER CLOCK, by Hazel Volkart, 30c. Running two pages, printed in large notes and boasting a black-and-white drawing, this easy piece also has a complete set of appropriate words and, of course, the expected tick-tock, tick-tock.

SERENADE TO A BLONDE, by Ralph Federer, 60c. An excellent syncopated novelty that will please pianists in search of material that is showy, well-written and harmonically rich. THE ENCHANTED MIRROR, by Arthur L. Brown, 35c. A little waltz, in A flat, with the first (and repeating) strain consisting of single notes in the right hand over short arpeggios in the left. The middle section is a bit fuller and contains a nice countermelody. DANCE OF THE SPRITES, by Joseph M. Hopkins, 30c. This sprightly gavotte has a mid-section that puts the right hand and a tuneful melody in left-hand territory and calls for a bit of hand-crossing. In E flat. DANSE RUSSE, by William Scher, 35c. Written mostly in the minor, this piece has real gypsy flavor and, played with proper abandon and warmth, will prove an effective recital item. Not difficult. A FAIRY TALE, by Ella Keterer, 30c. This two-page item consists largely of triplet arpeggios divided between the hands and will work into a showy little recital piece for the young student. IN THE COOL OF THE EVENING, by Frank Grey, 35c. Here is a good opportunity to develop a rhythmic feeling for three-against-one. The composer precedes his three-page piece with "Quasi male quartette" and the main theme does have a vocal flavor, with the sort of smooth harmonies one expects from a quartet. Theodore Presser Co., Philadelphia, Pa.

LORETTA MARINZ,
soprano, pupil of H. Maurice-Jacquet, is soloist at the Sacred Heart Church, Lyndhurst, N. J.

For Voice

MIN RIVER BOAT SONGS, by Stella Marie Graves, $3.00. These 10 songs are part of a much larger collection of tunes made by Malcolm F. Farley during his years as professor of English literature at Fukien Christian University in China. Mr. Farley's home was on the bank of the Min River and he used a flute in recording the melodies. As presented in this attractive volume, with piano accompaniment and in arrangements for solo voice and, in a few cases, for mixed voices, they have passed through the skilled musical hands of Stella Marie Graves. The result is a collection of extremely interesting folk material and one of real, enduring value in a field that has only been tentatively explored by students. The John Day Co., N. Y.

SMOKY RIVER, by Fay Foster, 50c. An impassioned plea to the river and its "troubled waters" that establishes a contagious mood and provides the singer with an effective recital item of emotional appeal. Not difficult, for either singer or pianist, the body of the song goes its plodding, insistent way in minor and then, at the very end, reaches a top E in a resolution to the major. Florence Tarr did the lyric. SLEEP YOU TO DREAM, by Sydney King Russell, 50c. This vocally grateful song is in the minor for the first page and then goes into the tonic major for the second and final page. The poetic text is by Harlan L. Umansky. The song ends quietly and will appeal to the intelligent singer. MY TRUE LOVE, by W. Clark Harrington, 50c. The composer has employed a lyric by Sir Philip Sidney (1554-1586) in fashioning this truly lovely, appealing song. The song has real charm and emotional warmth and should prove quite popular. Oliver Ditson Co., Philadelphia, Pa.

MY HERO, by Oscar Straus, 60c. Johnny Sterling has made this arrangement of the famous waltz song from The Chocolate Soldier. It provides the soloist with the vocal line throughout. In F, with piano accompaniment. M. Witmark & Sons, N. Y.

For Violin

PRAYER IN A SWAMP, by Jacques Wolfe, 50c. Based on an old Negro melody, this fervent exhortation is just about what you would expect from the title. The violin starts its song in the minor, over a broad, heavy accompaniment, and then shifts to a more lyric mood in the major. Following a melodic interchange between violin and piano, there is a fuller statement for both instruments of the opening theme, the whole dying away to a quiet finish and a final expression, in the major, of the principal figure. Good stuff. G. Schirmer, Inc.

ADAGIO, by Mozart, $1. This lovely violin vehicle is listed as "From the Repertory of Roman Totenberg," and this virtuoso has supplied the cadenzas. (For the more modestly equipped soloist, Mr. Totenberg has also a simplified version of the cadenza). The piano part of this Adagio (K. V. No. 261) is credited to Rudolph Goehr. Hargail Music Press, N. Y.

Baritone

MAID OF THE MIST, by Herbert L. Clarke, 60c. An effective arrangement of the composer's familiar polka. Treble and bass parts are provided for the soloist and the accompaniment is for piano. M. Witmark & Sons, N. Y.

Music Manuscript

HOW TO WRITE MUSIC MANUSCRIPT, by Harold M. Johnson, 75c. This is easily the best book of its type we have seen and is a "must" for any one desirous of turning out a neat, professional and completely legible MS. Mr. Johnson writes out of long experience and his handbook shows it. There are also chapters on correcting proof, information on duplicating processes and other subjects of allied interest. Francis Gilbert, attorney, has provided an article on Copyrighted Music and How to Secure a Copyright. Carl Fischer, Inc., N. Y.

Sigma Alpha Iota Extends International Music Fund

The International Music Fund established by Sigma Alpha Iota during the war years has this fall been extended in scope to assist in the American Book Center's program for restocking music libraries in war-devastated areas. Through this medium the fraternity will aid in the replenishment of music library materials in countries where a portion or in some instances entire stocks were lost or destroyed as a result of the war.

This phase of International Music Fund activity serves also as an addition to the fraternity's program for the furtherance of American composition, for a large portion of the music sent to foreign libraries is selected from the works of American composers.

Under the sponsorship of the alumnae chapters of Sigma Alpha Iota, the International Music Fund has previously been directed toward the placement of Clinic Organs in hosptials throughout the country serving wounded service personnel. The placement of these portable organs for hospital use will be continued during the current year, in addition to participation in the American Book Center program.

Four alumnae chapters have been added to Sigma Alpha Iota's chapter roll during the fall period—at Fort Worth, Tex., Oak Park, Ill. and Detroit and Grosse Pointe, Mich.

The fraternity's National First Vice President, Annelle Chandler of Tulsa, presided at the installation of the Fort Worth group, assisted by the National Executive Secretary, Mrs. Clarence M. Sale of Fort Worth, and Mrs. Cecil Hamilton of Oklahoma City. Mrs. John B. Davison, National President, of Des Moines, was the installing officer for the Oak Park chapter, and was assisted in the Detroit and Grosse Pointe installations by Mrs. H. C. Weghorst, of Dundee, Mich.

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STREAMLINED INSTRUMENTS

(*Continued from page* 10)

from the laboratories into the commercial market; many more will follow. So numerous are the possible kinds of instruments that even to list them would be quite a task. Over 600 United States patents have been granted on such instruments, and they disclose means of producing new and unique tone-colors in bewilderingly kaleidoscopic variety. Since this is not a technical treatise, the most we may say here is that electronic musical instruments fall into two clearly-defined main classes: A, those instruments which originate their tones by means of electric circuits, being thus electrical from start to finish; and B, those instruments with conventional strings, pipes, reeds, or the like, but having no resonators—their vibrations being picked up at the source and converted into electric impulses, which are then amplified by tubes and sent through a loudspeaker unit, finally appearing as sound. Some instruments of group A synthesize their tones; others originate their electrical vibrations entire, no more synthetically than those of a violin or clarinet. In group B, certain instruments are designed to sound as much like their conventional counterparts as possible; others possess facilities for considerably modifying their tone—a violin may be made to sound like a trumpet; a piano like a harpsichord or organ; a clarinet like an oboe; and so on. And—please note carefully — electronic instruments need not sound "mechanical." When built with an observance of artistic principles, rather than from a mere dollars-and-cents point of view, they can be given individualistic and expressive voices.

Possibilities in Electronics

Truly, electronic instruments place before the modern musician "an embarrassment of riches." Musicians in orchestras and solo work, as well as composers and instructors, should keep abreast of the new instruments and techniques, and express their wants, needs, and suggestions to those working in the fields of sound and electronics. To bring artistic musical instruments, rather than mere "gadgets," however ingenious, into the world, the closest of co-operation will be essential. Composers, too, should write for electronic instruments, if they expect their works to receive proper performances in years to come.

Of all the forces of nature, electricity is the most refined and subtle; we may thus expect electronic musical instruments to express musical feeling much more perfectly than can ever be done with our present instruments that are restricted to mechanico-acoustic methods of tone-production. Those musicians who employ electronic instruments will attain their ideals more closely. In consequence listening audiences will enjoy more thoroughly what they hear.

Orchestral balance, as well as the proper dynamic ratio between accompanying instruments and soloists, will be improved; the conductor will have greater control through electronic indicators, as well as devices for signalling to the performers; and the balance will be more finely regulated by means of volume and tone controls. No longer will there be any need for an accompanist or an orchestra to "play down" to a soloist; no longer will the soloist have to strain or force his tone. Freed by electronic advances from the burden of needless technical drudgery imposed by conventional instruments, musicians will be able to concentrate their newly-released efforts on the attainment of greater artistic heights in their performances.

Timbre, by the way, will assume greater importance in music with the advent of electronics. Tone-color will rank equally with rhythm, melody, and harmony as a fundamental factor in musical composition. It will be possible to play a timbre-melody (a change of quality while holding the same pitch). The musician will also possess a vibrato of timbre, in addition to the usual vibrati of pitch-change and loudness-change. Every sound will be available; the loudest and the softest; the deepest and the shrillest; pure tones, tones artistically blended with noise-sounds, rhythmic percussion, and imitative sound-effects; even the vowels and consonants of human speech and song; all of these may be electronically generated and played by the musician on the keyboards or fingerboards of these instruments.

Some Special Effects

There will also be special instruments for composers to use. No longer will composers be forced to funnel their ideas through the relatively narrow and restricted piano "bottleneck." Apparently it is not generally realized what a tyrannical strangle-hold the piano has been exercising over the inspiration of composers. True, the piano has immeasably aided the evolution of music; but benevolent as it may have been, the piano's dictatorship is a dictatorship nonetheless. Though some new rules might possibly take their place, many of the present thou-shalt-nots and you-mustn't-try-its of music will be swept away by electronics. A purer intonation will be available for certain adagio and largo passages. New tuning systems will come into occasional use to meet the needs of the various less-than-semitonal scales. The "atonal" or "twelve-tone" system also will profit from the use of timbres created especially for its needs, and when required, special non-harmonically-related tunings will be available for atonal writing.

The percussions of the electronic orchestra will enjoy a greater variety and flexibility than even our present strings. String players, by the way, will no longer have to chain themselves together, eight or sixteen to one part. This will, not, however, reduce the number of players in an orchestra, because there will be so many new tonecolors, and therefore more choirs; and these choirs will be complete—all tone-families will come in full sets, from ultra-sopranino to subcontrabass.

Notation Novelties

It is only to be expected that new instruments will bring with them certain modifications of our musical notation. "Transposing instruments" will of course be abolished, and likely the alto and tenor C clefs will also disappear, because many electronic instruments will have keyboards, and keyboard players are not in the habit of dealing with clefs other than the bass and treble. Extremely high and low notes will become commonplace; their execution will no longer involve any strain; the quality will be better, to say nothing of their improved intonation. Because of this, signs will be needed to indicate that the treble staff is to be read one or two octaves higher, or one octave lower, than written. A double-bass clef will also be required, because some instruments will go down ot the 32 (sub-contra) octave, one octave lower than present pianos and orchestras reach. (Our existing 8va markings are too clumsy for these purposes, and a convention that certain instruments should play an octave higher or lower than written would also be unsatisfactory, because not only will instruments have a very extended compass, but they will frequently shift their range, as from soprano to bass.) Expression marks, such as <, >, *pp*, *mf*, *fff*, *sfz*, etc., will often, though perhaps not entirely, give way to numerical indications of loudness in bels and decibels, the scientific loudness units. Whether a relative unit like the decibel, or an absolute unit like the v. u. or the phon, will be preferred, remains to be seen.

However, we should not be led into an excessive preoccupation with notation problems. New sounds to listen to, and new instruments to produce such sounds, are far more important than new ways of writing notes and symbols on paper. Music is what we *HEAR*, not what we SEE. Too many of our contemporary composers are writing "music for the eye" while forgetting that, no matter how serious and intensive the work they put into their compositions, and no matter how interesting it may appear to the eyes of the scholar peering through his horn-rimmed spectacles, the music is still quite worthless if the complexities are too intricate to be unraveled by the listeners' ears.

Making Music More Intelligible

With the increased resources we have described, electronic instruments will do much to make modern music more intelligible. What is now played with difficulty and listened to with strain will soon be performed with ease and perfection and enjoyed at first hearing. Still, composers' and arrangers' blunders will not all be turned into masterpieces. Though the electrification of music will bring an exhilarating freedom of expression, it will also confer an increased responsibility. The musician's new expressive powers must be put to use wisely: the changes brought about through electronics must come smoothly and gradually. Those instruments now on the market offer but a faint hint of what ultimately is in store for us. We shall discover that modern—or even ultramodern—music, need not be ugly or discordant, when performed in the proper medium. Our new music is in need of instruments which will properly transmit it to audiences; and conversely, the new electronic musical instruments now in existence call for a musical literature composed to fit them—merely trying over the old, trite tunes on them will not suffice to reveal their great artistic possibilities.

So great have been the glories of music's past that musicians, lost in admiration, have forgotten all about the present and the future. It is too late, though, to turn back the clock to the alleged "good old days." We can only go forward, straight ahead. The "brick wall" supposed to divide the science of electroacoustics from the study of musical art is quite imaginary. The attempt to halt musical progress and freeze everything at a pre-1900 status quo is equally ridiculous. Let's remove our noses from those old musical history-books for a while, and look at the wonderful future just in front of us!

•

Ormandy Planning South American And European Tours

Eugene Ormandy will again visit Buenos Aires to conduct 10 concerts with the Colon Orchestra in May after the close of Philadelphia Orchestra season. Ormandy had to decline a bid to conduct the Vienna Philharmonic and Prague Symphony Orchestras, but will visit Europe later in the summer for guest conducting engagements in Lucerne, Salzburg, Copenhagen, Stockholm and other cities.

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NEW PUBLICATIONS

Felix Greissle has been appointed Director of Serious Music Publications, as of Jan. 1, for the Edward B. Marks Music Corporation. Mr. Greissle succeeds to the chair left vacant by the untimely death of Paul Klepper.

Mr. Greissle was with G. Schirmer, Inc., for almost a decade in charge of orchestra and school music. He has also been a contributing editor to several music publications and a teacher of theory. Before coming to this country he served 15 years as music editor of the famous Universal Edition in Vienna and worked occasionally for Peters in Leipzig and Hansen in Copenhagen. . . . Mills Music, Inc., has added Jingles All the Way, by Howard R. Cable, to the rental library. . . .

To encourage composers to write musical works of Jewish content reflecting the spirit and tradition of the Jewish people, three prizes are being offered: $1,000 for a symphonic work of standard instrumentation; or a concerto for violin, piano, or cello; or a work using solo voice; duration from 15 to 30 minutes: $500 for a chamber work, with or without piano or other solo instrument; duration from 10 to 15 minutes; $500 also for a musical play for young people, in the form of an operetta appropriate for any Jewish holiday. For further information contact the Jewish Music Council at 145 East 32 St., N. Y. . . . Percy Grainger's most recently completed works, The Power of Rome and the Christian Heart, the Second Hill Song, and Youthful Suite, are being published by G. Schirmer. Mr. Grainger is also compiling two albums—Grainger's Chosen Gems for Strings and Grainger's Chosen Gems for Winds—ranging from the 13th century to the present day for the same publisher.

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SONATA No. 15, from "Vierundzwanzig neue Quatricinia," by Gottfried Reiche. Music Press, Inc., N. Y. Score 75c, extra parts 25c.

This curious piece, published in 1696, is an interesting addition to the repertoire and would be ideal for an unhackneyed band program. It is scored for cornets in B flat, horns in F, trombone, and tuba, and the editor, Robert D. King, suggests at least five players on each part. He has transposed it from D minor to C minor. The opening adagio is a proud fanfare of great dignity; it proceeds to a contrapuntal allegro. Reiche was, incidentally, a trumpter for J. S. Bach, himself, and he may have learned a few polyphonic tricks from the master.

For B Flat Clarinet and Piano

ANDANTE FROM SYMPHONIE ESPAGNOLE, Op. 21, by Lalo, arr. by Langenus. Ensemble Music Press; Carl Fischer, N. Y., Sole Distributors. $1.25.

The long, slow cantilena of this movement from Lalo's popular violin work is well suited for the clarinet, and should prove a favorite for the instrument. Its melodic idiom is lushly romantic, and the piano accompaniment, in D flat major, is subdued, with rich chordal harmonies primarily in the bass. The clarinet part is not for beginners, though the slow tempo eases difficulties in fingering.

For B Flat Cornet and Piano

DREAMS OF KAREN, by Roy H. Milligan. Carl Fischer, Inc., N. Y. 60c.

This is a light, salon-like piece of music with no great harmonic or melodic originality, and serves to give trumpet players a few pleasant phrases. The key is in E flat, and the piano accompaniment is simple. Band accompaniment is available on rental.

For Piano Solo

DANSA BRASILEIRA, by Guarnieri. Associated Music Publishers, Inc., N. Y. 65c.

Marked Tempo di Samba, this piece is an effective work, strongly rhythmical, that stresses the percussion aspects of the keyboard. It is not very easy, and there are some stretches in the left hand that may cause trouble to pianists with small hands. Concert pianists might investigate this for a closing group piece, or for encore possibilities.

DANCE OF THE ATOMS, by Bernard Gabriel. G. Schirmer, Inc., N. Y. Piano solo, 50c. Set of 2 copies for 2 pianos, $1.

The Atoms Dance here, but no nuclear fission takes place. Gabriel's work could just as well have been called Dance of the Butterflies. It is a light encore piece that is rather difficult to play, with its abundance of double thirds *ad lib.* and fast moving figures that require a steady wrist.

For Unaccompanied Violin

SONATA A VIOLINO SOLO SENZA BASSO, by Francesco Geminiani. Music Press, Inc., N. Y. $1.

The preface of this edition, by Adolfo Betti, states that this sonata is a work "rich in musical significance," and one which "will provide a preliminary step to the study of Bach's Sonatas and Partitas for unaccompanied violin." This is not a blurb; the music, somewhat stylized, still possesses enough intrinsic merit for concert performance. In B flat major, it is in four movements—a long Adagio replete with double stops and scale passages, a difficult contrapuntal Vivace, a slower, simple Affetuoso, and a concluding Giga.

For Violin and Piano

AIR (from Suite No. 3), by Bach; CONTRA-DANCE, by Beethoven; MENUETTO and ALLEGRO MOLTO, by Mozart; trans. by Jascha Heifetz. Carl Fischer, Inc., N. Y. 60c, 80c, 60c, and $1.25, respectively.

The Bach and Beethoven works are quite well known; the Mozart probably will be less familiar. One of the movements of Bach's Third Suite contains the famous Air for the G String, to which Heifetz has added a rather involved, though subdued accompaniment. The Allegro Molto by Mozart is from the Quartet in C, K. 465, and is a bright sparkling piece. Although no information on the Minuetto is offered, it is the third movement from Mozart's D minor Quartet.

For Cello (or Viola) and Piano

RECITATIVE AND SICILIENNE, by Fuleihan. G. Schirmer, Inc., N. Y. 75c.

Like many of Fuleihan's works, this one is strongly dissonant. It begins with a recitative, in which the solo instrument passes from florid sections to a short maestoso passage. The Sicilienne is gracefully written, though conservative ears may not like the harmonic clashes. Here the cello, or viola, has a flowing part that is pointed up by the swinging chordal accompaniment.

For Two Pianos

SHEEP MAY SAFELY GRAZE and JESU; JOY OF MAN'S DESIRING, by J. S. Bach, arranged by Victor Babin. Bruce Humphries, Inc., Boston. $1.20 each for both parts.

Both of these are very popular in two-piano arrangements, and well they might, since Bach never wrote lovelier melodies. There is nothing unorthodox in Babin's transcription, and he follows the original faithfully. His version of the Sheep May Safely Graze is preceded by the recitative, which makes a solemn introduction to the tune itself. Neither transcription will offer any problems to a pianist.

For Voice and Piano

TO MUSIC TO BECALM HIS FEVER, by Hindemith. Associated Music Publishers, N. Y. 75c.

This is the last in a series of Nine English Songs by Hindemith, and is set to a poem by Robert Herrick. It combines the familiar technique of Hindemithian dissonance and feeling for the right chord. Taken as a whole, these nine songs for soprano or mezzo-soprano are an important addition to contemporary song literature.

INVITATION TO AUTUMN, by E. J. Moeran. Novello & Co., Ltd., London. $1.

Set to words by Seumas O'Sullivan, Moeran—one of the more important members of the contemporary British school—has composed an atmospheric song of considerable melodic interest. The piano part, not easy, is masterfully coordinated with the vocal line, and the harmonies have been selected to match the often sensuous quality of the verse.

SPIRITUALS, by R. Nathaniel Dett. Mills Music, Inc., N. Y. 75c.

R. Nathaniel Dett, who died in 1943, was responsible for the compilation of many spirituals. This volume contains his arrangements or adaptations of six. Although the contents here are not as well-known as Deep River, or other such familiar examples, they do not lack musical depth or emotion. Their titles are What Kind of Shoes You Going to Wear?; In That Morning; Go On, Brother; Hymn to Parnassus; Now We Take This Feeble Body; and I'm A-Trav'ling to the Grave.

PARIS SWINGS AGAIN, words and music by Gilles Guilbert. Carl Fischer, Inc., N. Y. 60c.

There is not much swing, despite the implications of the title, in this album of six songs. The composer, who played in a Montmartre cafe during the German occupation, has written typical French music-hall songs. He has a light touch; harmonizes his tunes in the traditional manner, and this collection will give an idea of contemporary French sweet jazz. The titles are Je vous aime, je vous adore; Cruel Amour; Je l'ai vu, je le veux; Coeur à vendre; Je vous aime encore; and Absence.

CHARTLESS, by Isadore Freed. Carl Fischer, Inc., N. Y. 50c.

Emily Dickinson's brief quatrains have been set with economy by Isadore Freed, whose style here is appropriately more subdued than usual. The familiar lines are "I never saw a man, I never saw a sea; Yet know I how the heather looks and what a wave must be. I never spoke with God, nor visited in Heaven; Yet certain am I of the spot as if the chart were given."

A Play with Music

THE HITHER AND THITHER OF DANNY DITHER; play and lyrics by Jeremy Gury, music by Alex North. Edw. B. Marks Music Corp., N. Y. $2.50.

This work was planned to be extremely flexible. The authors state that it can be elaborately or simply staged; can be fantastic or realistic, satiric or sentimental. It lasts about an hour and 45 minutes, but can be cut to run an hour or less, and it also can be staged with as little as 20 or up to 120 people. Opportunities for solo, chorus, and dance numbers are provided, the music is competently written and the social message of the play is pertinent to the state of the world today. Several really funny sequences are present, especially one in a bureaucratic office, and another in a broadcasting studio. Proper casting requires both children and adults.

Choral Music Received

The Russian-American Music Publishers, Inc., have just released four choruses from Prokofieff's War and Peace, the opera which may be presented this season by the Metropolitan Opera Co. These are the first example of the score made available in America, and give a clue to the musical idiom of the opera. War and Peace, which deals with the Napoleonic invasion of Russia, demands an epic treatment and, judging from these choruses, Prokofieff has striven for one. His harmonies clash in a strong, rock-like formation, with ponderous basses (one can almost visualize the orchestration). A bit of tone painting is heard in one of the choruses. On this Somber Night, where mysterious harmonies echo the quietness of evening. The other choruses are So They Came, The Time Is Near, and Brothers, We Must Go. All except the last, which is TTBB, are SATB. The English setting of the Russian lyrics, by Mira Mendelssohn and Prokofieff, is by Elaine De Sincay. Hugh Ross is the editor of this series. The SATB arrangements are 20c each while the TTBB is 15c.

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LOVE WHICH IS HERE A CARE, words by William Drummond of Hawthornden (1585-1649) and music by Mervyn Roberts. UPON A DELAYING LADY, words by Robert Herrick, musical setting by Walter Emery and IN YOUTH IS PLEASURE, words by Robert Wever (1550) and music by William Cole. (Novello & Co., Ltd., London. 15c each.)

(*Continued on page* 34)

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Activities of the Artists

Maggie Teyte sailed for England on Dec. 14. She will return to this country Jan. 16, 1947, to complete her 1946-47 concert schedule, which calls for some 25 or more appearances. Miss Teyte will sing at Covent Garden, London, in the fall of 1947, coming to New York again in January, 1948, for recital engagements.

Rosa Bok, soprano, sailed Dec. 14 on the Queen Elizabeth for a three month concert and opera tour. Her first engagement is in Rome, Jan. 10, after which she leaves for Paris for a series of appearances during February. Miss Bok will also sing in Holland, Belgium, Switzerland and in Scandinavia.

Mona Paulee, Metropolitan Opera mezzo-soprano, has been chosen by the International Sound Research Institute to receive its 1946 Diction Award in Opera.

Norman Kelly, tenor, was heard as guest soloist with the Jersey City Philharmonic in the tenth Youth Concert, singing Rossini and Löhr selections. The orchestra gave the first public performance of Toby the Tuba, by Tripp-Kleinsinger, with Robert O'Brien as narrator and Dominick Morda as tuba soloist.

Vera Appleton and Michael Field, duo-pianists, leave in February for the second half of their season of nearly 50 concerts.

Stuart Fastofsky, violinist and pianist, was honorably discharged from the Army late in 1946 and has re-entered the professional field. Mr. Fastofsky has appeared in New York and the vicinity as a violin recitalist, and has accompanied prominent artists.

De Paur's Infantry Chorus, 36 Negro veterans originally organized by Captain Leonard De Paur for the Army morale program have, since discharge, remained under De Paur's direction. The group has been signed for a cross-country tour next season by F. C. Coppicus and F. C. Schang of Columbia Concerts, Inc.

Hortense Monath, American pianist, presented on Jan. 7 the first of three Mozart-Brahms recitals in Columbia University's McMillin Theater, under the auspices of the Institute of Arts and Sciences.

Kensley Rosen, violinist, with Otto Herz at the piano, gave a recital over WNYC on Jan. 3.

Alexander Brachocki, Polish-American pianist, will be guest soloist at an all-Chopin recital at the Kosciuszko Foundation on Jan. 29.

Tossy Spivakovsky has been invited by Carmargo Guarnieri, Brazilian composer, to give the first American performance of his violin concerto. Spivakovsky plans this for the fall of 1947.

Heitor Villa Lobos has written an original composition to be used in Henri Leiser's new show A Lady Passing Fair, a comedy written and directed by Harry Wagstaff Gribble. Villa Lobos has set to music a Cuban poem by Nicolas Tuillen, scored for cello, piano and drums.

Doris Doree, young American soprano, sang Leonore in Trovatore on Dec. 7 in Copenhagen, opening the first season of opera in Denmark since the German occupation. The King and Queen attended, the King, who was suffering from a broken leg, being carried to the opera house in a chair. A reception in Miss Doree's honor was given by the diplomatic corps. The American soprano will also sing in opera in Stockholm, Oslo and Gothenburg before going to London to appear at Covent Garden. She returns to America in the fall of 1947.

Helen Traubel, soprano of the Metropolitan Opera, has been unanimously selected as The Woman of the Year for 1946 in Music by the Associated Press.

Erno Balogh, pianist, appeared in recital on Jan. 4 on the People's Symphony Concert series, Washington Irving High School.

After a brief holiday visit to New York, H. Walter Hatchek, musical director of the National Male Quartet, will resume his coast-to-coast tour with the group. Over 50 engagements will be filled during the ten-week period and in addition to accompanying and directing, Mr. Hatchek plays a group of piano solos.

Helene Arthur, soprano, will be in Detroit during February singing in Firefly and the lead in Rio Rita.

Jascha Horenstein, conductor, left by plane for Buenos Aires on Jan. 2 for six appearances with the Teatro Colon Orchestra. Next come two guest appearances with the Havana Philharmonic on Feb. 23 and 24. From there he leaves for Paris on Feb. 26 for a European tour including the Orchestra Nationale and the Brussels Philharmonic.

Hephzibah Menuhin, pianist, recently emerged from a retirement of several years and returned to the concert stage in Australia, appearing with the Sydney Symphony Orchestra as soloist in two Brahms Concertos.

Nan Merriman, mezzo-soprano, was married in Los Angeles recently to Lt. Col. James Adrian Travis.

Theodore Bloomfield, who has been made apprentice conductor of the Cleveland Orchestra under George Szell, on Dec. 21 gave a piano recital at the Cleveland Music School Settlement, and the preceding evening conducted a choral performance of Handel's Judas Maccabeus. The following week he played the piano part of Stravinsky's Symphony in Three Movements with the Cleveland Orchestra under his baton. On Feb. 26 Mr. Bloomfield will conduct members of the Cleveland Orchestra in the annual Jewish Arts Festival at Severance Hall.

First permanent use of television by major New York City hotels will be a reality this winter, when the New Yorker plans to equip six of its public rooms with such service. Several other hotels in city are negotiating.

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PICKUP CHATTER

RECENT DISC RELEASES

This month contains one of the heaviest and most diversified list of releases for some time, and is especially rich in orchestral music. Seven major symphonies released within a short time merit congratulations on all sides, even if they are duplications. In several instances, furthermore, these new sets are superior to all of their predecessors. There are four previous examples of the Brahms Second, for example, but none has the grace or suavity of the present Monteux interpretation, which also is superior from the viewpoint of fidelity. Similarly, Beecham's album of the Beethoven Fourth eclipses the Weingartner or Toscanini versions, being better recorded and more spirited. Ormandy's Brahms is orthodox and sincere; there, however, comparison should be made with the Walter or Koussevitzky sets, both of which are available.

Prokofieff's Fifth is a first recording, and a right handsome one. By now accepted as a standard repertoire item, this work has the workmanship and pungent thought that characterizes the composer's recent works, and Rodzinski gives it a clean, vigorous interpretation. As for Toscanini's way with Mozart, little need be said; in the recording of the Jupiter Symphony he is in addition accorded realistic recording, and the set takes precedence over all previous versions. Another Mozart symphony, never before recorded, is contained on a single disc by Koussevitzky and the Boston Orchestra. Written in the composer's youth, it is an overture-like affair with an amazingly rich slow movement. Well played and recorded, it should be in every collection.

Orchestral

BEETHOVEN: Symphony No. 4 in B flat, Op. 60. London Philharmonic Orch., dir. Beecham. Victor M-M-1080, 4 discs, $4.85.

BRAHMS: Symphony No. 2 in D, Op. 73. San Francisco Orch., dir. Monteux. Victor M-DM-1065, 4 discs, $4.85.

BRAHMS: Symphony No. 3 in F, Op. 90. Philadelphia Orch., dir. Ormandy. Columbia M-MM-642, 4 discs, $4.85.

GRIEG: Holberg Suite, Op. 40. Metropolitan Symphony Orch., dir. Ganz. Pilotone DA-301, 4 10-inch plastic discs, $4.50.

HAYDN: Farewell Symphony, No. 45. Metropolitan Symphony Orch., dir. Leinsdorf. Pilotone DA-302, 4 10-inch plastic discs, $4.50.

LISZT: Hungarian Rhapsody No. 2. Philadelphia Orch., dir. Ormandy. Columbia 12437-D, $1.

MOZART: Twelve Minuets, K. 176. Vox Chamber Orch., dir. Fendler. Vox 166, 3 10-inch discs, $3.93.

MOZART: Symphony No. 26 in E flat, K. 184. Boston Symphony Orch., dir. Koussevitzky. Victor 11-9363, $1.

MOZART: Symphony No. 41 in C (Jupiter), K. 551; BACH: Air from Suite No. 3 in D. NBC Symphony Orch., dir. Toscanini. Victor M-DM-1080, 4 discs, $4.85.

PROKOFIEFF: Symphony No. 5, Op. 100. N. Y. Philharmonic Orch., dir. Rodzinski. Columbia M-MM-661, 5 discs, $5.85.

RENDEZVOUS: Beyond the Blue Horizon; Night and Day; Shadow Waltz; Tea for Two; Time on My Hands; Stardust; Through Your Eyes to Your Heart; What Is This Thing Called Love. Morton Gould and his Orch. Columbia M-645, 4 discs, $4.85.

Instrumental

BACH: Concerto in D minor. Alexander Borovsky (piano) and Lamoureux Orch., dir. Bigot. Vox 162, 2 12-inch discs, $4.05.

BEETHOVEN: Andante Cantabile from Pathetique Sonata. Oscar Levant (piano). Columbia 10-inch 17403-D, 75c.

CHOPIN: Sonata No. 2 in B flat minor, Op. 35. Artur Rubinstein (piano). Victor M-DM-1082, 3 discs, $3.85.

CHOPIN: Etudes in G flat and C minor (Op. 10, Nos. 5 and 12); LECUONA: Malaguena; POULENC: Pastourelle. Oscar Levant (piano). Columbia 71890-D, $1.

CHOPIN: Etude in F (Op. 10, No. 8); RACHMANINOFF: Etude in C min. (Op 33, No. 2); SCRIABIN: Etude in D flat (Op. 8, No. 10); Etude (Op. 65, No. 2); TOCH: Etude (Op. 56, No. 10); MENDELSSOHN: Etude in F (Op. 104, No. 2); LISZT: Etude in D flat (Forest Murmurs); DEBUSSY: Etude pour les degrés chromatiques; Etude pour les cinq doigts. Jakob Gimpel (piano). Vox 164, 4 10-inch discs, $5.00.

DEBUSSY: Pour le piano; Danse. Gaby Casadesus (piano). Vox 617, 2 12-inch discs, $2.99.

DEBUSSY: Preludes, Book II; Robert Casadesus (piano). Columbia M-MM-644, 6 10-inch discs, $5.25.

FRENCH PIANO MUSIC — RAMEAU: Musette en Rondo; Le Rappell des oiseaux; COUPERIN: Carillon de Cythère; Les Barricades Mysterieuses; Fauré: Deuxième Impromptu; CHABRIER: Idylle; RAVEL: Prelude; Minuet sur le nom de Haydn; SATIE: Troisème Gnossienne. Gaby Casadesus (piano). Vox 163, 4 10-inch discs, $5.00.

PAGANINI: La Campanella; Moses Fantasy; Witches' Dance; Caprices 13 and 20; Moto Perpetuo. Ruggiero Ricci (violin), acc. Louis Persinger. Vox 614, 3 discs, $4.05.

PROKOFIEFF: Music for Children, Op. 65. Ray Lev (piano). Concert Hall Society, Inc., set A-C, 3 10-inch plastic discs, $4.50.

RUSSIAN PIANO MUSIC—SHOSTAKOVITCH: Preludea in C sharp min. and D; GLINKA: Tarantella; REBIKOV: Christmas Tree; KHATCHATOURIAN: Toccata; TCHAIKOVSKY: Autumn Song; PROKOFIEFF: Suggestion Diabolique; LIADOFF: Music Box; SCRIABIN: Prelude for the left hand alone; MEDTNER: Fairy Tale in E minor. Shura Cherkassky (piano). Vox 165, 4 10-inch discs, $5.00.

Vocal

BEETHOVEN: Irish Songs; Richard Dyer-Bennett (tenor) and piano trio. Concert Hall Society, Inc., set A-G, 3 10-inch plastic discs, $4.50.

BRAHMS: Cradle Song; MILNE-FRASER-SIMPSON: Vespers. Helen Traubel (sop.), with orch. dir. Charles O'Connell. Columbia 71872-D, $1.

HYMNS WE LOVE: sung by Nelson Eddy (singing in four-part harmony), acc. by Theodore Paxson (organ. Columbia M-646, 4 discs, $4.85.

MOZART: Madamina (Don Giovanni); Osmin's Aria (Seraglio); Qui sdegno non s'accende (Magic Flute); Se vuol ballare; Aprite un po quegl' occhi (Marriage of Figaro); Mentre ti lascio (concert aria, K. 513). Ezio Pinza (bass) and Metropolitan Opera House Orch., dir. Walter. Columbia M-MM-643, 4 discs, $4.85.

SCHUBERT: Excerpts from Die Schöne Müllerin (Nos. 1-3, 7-8, 13-19. Richard Crooks (tenor), acc. Frank la Forge. Victor M-1067, 3 discs, $3.85.

SHAKESPEARE: Six Excerpts from Hamlet; narrated by Maurice Evans, assisted by Emmett Rogers; incidental music by Roger Adams; orch. dir. William Brooks. Columbia M-MM-651, 3 discs, $3.85.

SONG OF SCHEHERAZADE: Song of India; Hymn to the Sun; Gypsy Song; Fandango. Charles Kullmann (tenor), with orch. dir. Julius Berger. Columbia X-172, 2 10-inch discs, $2.

SONGS BY CHARLES TRENET: Sung by Trenet, with orch. dir. Wal-Berg. Columbia M-647, 4 10-inch discs, $3.75.

VERDI: Ah! Fors' è lui; Sempre libera (La Traviata). Licia Albanese (sop.), with Victor Orch., dir. Weissmann. Victor 11-9331, $1.

Pilotone Records

A new company, Pilotone, features in its first two releases the Haydn Farewell Symphony and Grieg's Holberg Suite. On the credit side, these discs, pressed in vinylite, are exceptionally well recorded, and competently played. But whether these virtues are enough to compensate for the price is something for the buyer to determine. Two sides in each set are devoted to musical analyses of the works played, narrated by Deems Taylor, and furbished with illustrations at the keyboard. The "Metropolitan Symphony Orchestra" is not to be confused with the orchestra of the Metropolitan Opera House; it appears to be a pick-up group of good quality.

Vox Records

Some ambitious albums have just been placed on the market by Vox. They are much better recorded than the first ones received by this department; and are of especial interest since they make an honest effort to include music not previously recorded or unobtainable at present. Among the "firsts" the Mozart Minuets are of great interest. Written nearly at the same time as the E flat Symphony that Koussevitzky has just recorded, they are *pièces d'occasion*, composed for a festival, and trip pleasantly along. Fendler conducts them with an appropriately light hand. The Bach D minor Concerto is a re-issue of the Polydor set made about 1939 in Europe. It is well played, and a better interpretation than the recent Istomin-Busch recording, though not as satisfactory as the one Edwin Fischer made some years ago. There also are a few cuts made by either Borovsky or Bigot.

Surprisingly enough, Debussy's Pour le piano has never been recorded in its entirety—in America, at least—, and thus the Gaby Casadesus recording fills a long-standing need. She plays the suite in a forthright manner; as in the album of French piano music, she avoids subtlety in favor of a direct statement of the composers' ideas. The latter set contains some particularly lovely music that is available nowhere else. Less musical interest is contained in the Gimpel etude album, or in the Cherkassky album of Russian piano music, though both are played by pianists of fluency and polish. Much the same is true of Ricci's Paganini set. None, however, will deny the staggering technical virtuosity the young violinist brings to these display pieces.

Chopin and Debussy

Considering the present Chopin furore, it is surprising that it took so long for a recording of the B flat minor Sonata to be issued—the one with the Funeral March. Now that Rubinstein has recorded it, however, it should be the last word for some time to come. Not only does it realistically reproduce the sound of the piano, but it is magnificently played by one who is at his best in music

(*Continued on page* 34)

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IN SCHOOLS AND STUDIOS

Minneapolis College of Music Orchestra in Concert

MINNEAPOLIS.—The second Minneapolis Colege of Music orchestral concert of the season will be given on Jan. 21 in the college auditorium under the direction of William Muelbe. Soloists include Dawn Hipp, soprano; Lloyd Hughes, tenor; Mary Roberts Wilson, flutist; Robert Prosser, baritone; Richard Prosser, violinist; Helen Carlson, soprano; and Howard Thorson, pianist. On Jan. 28 an all-Schumann program will feature Mary Barbara Ferguson, soprano, and the college string ensemble under Louis Krasner. Mr. Radivoj, member of the Minneapolis Symphony, gave a bass viol concert at the college auditorium on Jan. 14, accompanied by Ruth Havlik. On Jan. 31 Agnes Rast Snyder, contralto, member of the college faculty, wil give a recital.

Brooklyn Free Musical Society School Opens Season

Dmitry Dobkin, Dean of the School of Music of the Brooklyn Free Musical Society announces the official opening of the New York quarters of the school in the Central Opera Building, Friday evening, Jan. 10.

An opening reception will be held with a recital by members of the faculty and a dedication of the Franklin D. Roosevelt Memorial Hall. The school auditorium which seats 300 people was named in tribute to the late President who served for many years as Honorary Chairman of the Society.

The February term of the Music School will commence with the largest student enrollment since its founding in 1925.

Raissa Tselentis Heads Program Committee

Raissa Tselentis has been made chairman of the Debut and Encore Concerts Guild program committee. The other members of the committee are Arpad Sandor, Salvatore Mario De Stephano, Emma Loeffler de Zaruba, Adelaide Eakin and Sherman Pitluck, director of Debut and Encore Concerts. The committee auditions young artists for the organization's monthly preliminary concerts which form a kind of clearing house to Town Hall presentation, as artists for the latter are selected from those appearing at these monthly gatherings of the Guild.

Miss Tselentis has studied in Europe under Frederic Sammond, Beethoven specialist and pupil of Liszt. According to recent reports, Mr. Sammond played at the age of 78 Beethoven's Emperor Concerto with the Symphony Orchestra of Glasgow, his native city.

Lucie Lenox Darcy Artists In Varied Engagements

Artist-pupils of Lucie Lenox Darcy include: Elaine Russell, Betty Fadden and Jim Mitchell, singing in The Red Mill. Vivian Salonikas, coloratura soprano, is touring the United States and Canada as one of Lester Cole's Debutantes. Betsy Boorn was special soloist for the Tenafly Fellowship Club, Tenafly, N. J., during December. Hazel Harenberg, soprano, continues with the Gena Branscombe Choral and Kenneth Black, tenor, with the Choir of St. Mary the Virgin.

STUDIO NOTES

The Oxford Piano Teachers Guild met at the Carl Fischer Bldg. on Jan. 17.

Siegfried Landau conducted the Orchestra of the Young People's Opera of the New York College of Music on Jan. 5 at the Brooklyn Museum. Suzanne Dyner, pianist, was soloist in Mozart excerpts. The first radio performance of Arved Kurtz' Andante for Strings was given.

Judy Latimer, pupil of Sergei Matusewitch, accordionist, is on a concert tour of Oklahoma. Her first recital was in Tulsa at the Carner Junior High School, sponsored by Omicron Sigma chapter of Delta Sigma Theta sorority.

Klemperer Leads Coast Concert For Pension Fund

Stravinsky's Symphony in Three Movements had its first interpretation by a conductor other than the composer when Otto Klemperer, former conductor of the Los Angeles Philharmonic Orchestra, led the West Coast premiere of the work on Jan. 6, in a concert for the benefit of the Toscanini Pension Fund. The program was completed with Glinka's Overture to Russlan and Ludmilla and Tschaikowsky's Sixth Symphony.

On Jan. 9, and the afternoon of Jan. 10, Yehudi Menuhin was the soloist with the Los Angeles Philharmonic Orchestra under its permanent conductor, Alfred Wallenstein. For his first appearance with the orchestra in more than two years, Menuhin chose the Violin Concerto by Elgar, a first performance at these concerts.

William Hacker to Tour in Concerts

January is a busy month for the American pianist-conductor, William Hacker, conductor of the Arkansas State Symphony Orchestra. In addition to rehearsals for two February tours of that organization, Mr. Hacker is to appear in piano recital in Midland, Tex., on the Town Hall Series of M. C. Turner, Jr., of Dallas. He will appear in Springfield, Mo., and then play in Scarsdale, and Albany, N. Y., under the management of James Daley, of New York. The concert in Albany, Mr. Hacker's home city, is sponsored by the Sienna College of Loudonville, N. Y.

Novaes Visits New England

Guiomar Novaes, noted Brazilian pianist, will give a Boston concert on Jan. 15, followed by a concert at the Shoreham Ballroom, Washington, D. C., on Jan. 22, sponsored by the Chamber Music Society. She will be heard in Philadelphia on Jan. 28 at the Academy of Music.

Conley in Two Traviatas

Eugene Conley, New York Opera Company tenor, will be heard in Philadelphia with the LaScala Opera Company on the evening of Jan. 23 as Alfredo in La Traviata. He will repeat this role in Baltimore on Feb. 10.

Brereton in Springfield, Mass.

Robert Brereton, brilliant young blind pianist, who recently completed a successful tour of the West Coast, will be heard in Springfield, Mo., on Jan. 26 at the YMCA.

Byron Cantrell Wins Houston Symphony Award

Byron Cantrell recently won first place in the piano division of the Houston, Tex., Symphony Orchestra's annual statewide music contest for high school students. He played the Mendelssohn First Concerto as soloist with that orchestra on a broadcast Dec. 14.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

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Mu Phi Epsilon Musicale

The New York Alumnae Chapter of Mu Phi Epsilon on Dec. 6 held its annual formal musicale and party in the Panhellenic Club Room of the Beekman Tower Hotel. Patrons and patronesses, and members of the Philadelphia chapter were guests, as well as the National Second Vice President, Ruth Rowe Clutcher, of Philadelphia. The program was presented by Eleanor Berger, mezzo-soprano, with Gayle Giles, accompanist; Vivian Harvey, pianist; and a trio including Mildred Hunt Wummer, flutist, Lilian Rehberg, cellist, and Eva Iaci, pianist.

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Pickup Chatter

(*Continued from page* 32)

of this sort. Rubinstein stresses the stormy elements of the work; he is lyrical in the proper places, but one feels that lyricism is secondary in this reading, which is playing in the grand manner. Robert Casadesus has the less grateful task of playing some of the weakest of Debussy's piano music, and makes the best of it. Although some of the pianissimos and other dynamic indications do not emerge with the greatest clarity, the set still remains technically superior to the Gieseking.

Prokofieff's Music for Children is an almost impressionistic—in a Russian sort of way—collection of sketches intended for young people, and simple enough to be played by the more talented of them. Never before recorded, Concert Hall Society has had the initiative to present them in a performance by Ray Lev. She plays the twelve miniatures ingratiatingly, and enjoys vivid, rattle-less recording. This set, and the one of Beethoven's Irish songs, reviewed below, are not part of the Concert Hall Limited Editions, but are available individually.

Vocal Records

Pinza's singing of the Mozart arias finds him in fine voice, even in so taxing an excerpt as Osmin's aria, with its coloratura passages and low tessitura. The concert aria Mentri ti lascia, O figlia seems to be a first recording; it is a rather theatrical, over-emotional piece for Mozart. Mention must be made of the resonant recording; the first phrase of Madamina, with its spacious quality, comes as close to opera-house illusion as anything ever waxed.

Seldom sung, Beethoven's Irish Songs have been recorded by Concert Hall Society for the first time, and the choice has fallen upon Richard Dyer-Bennet, whose naive, folk-like quality of singing has its points in music as strongly national as this. Beethoven's commission came from George Thomson, a Scotchman who was collecting folk songs of his native country and Ireland. The composer, no folk-song specialist, harmonized an accompaniment for piano, violin and cello, though in all truth the result is often as Beethovenish as Irish. This is an interesting recording of more than historical interest, and one worth having.

Schubert's Schöne Müllerin already exists in an all-but-complete (one song missing) recording by Lotte Lehmann. so it would appear that the new version by Crooks is an unnecessary duplication. He sings a dozen of the twenty songs that make up the cycle, and his interpretation is marked with purity of diction, a voice that remains as fresh as ever, and admirable stylistic insight; so those who do not wish to invest in the complete recording will find this a good introduction to the music. The songs, of course, need not necesarily be considered in their relation to the cycle; they can stand individually as perfect lieder.

Some years ago Trenet collectors were looking avidly for the discs that now are included in his new album, the first to be released domestically. Generally singing in a cross between a whisper and a croon, Trenet manages to convince that he is performing for you and for you alone; his typically French delivery and ability to suggest a mood should make him as popular with the general public as he was with collectors.

Rimsky-Korsakoff has been given the Hollywood treatment in the Song of Scheherazade album; no more need be said. Among the single discs, that of Traubel is full-throated singing of two light classics, and the Albanese selections from Traviata are superbly done in the correct tradition. Albanese not only has a great voice, but intelligence to go with it. Her Sempre libera is more than a display piece, having taste and musicianship, and it can rank with any of the numerous modern examples from the standpoint of style and execution.

R. K. S.

Silvertone Record Club

Sears, Roebuck & Co. have entered the record field with their Silvertone Record Club. Members are required to purchase a minimum of eight records yearly, and will receive bonus discs and a monthly bulletin. A wide selection of choices is promised. Records are pressed on vinylite, and four new discs a month will be made. Tchaikovsky's Romeo and Juliet Overture, conducted by Leinsdorf, and a disc containing Schubert's Ave Maria and Dvorak's Songs My Mother Taught Me, sung by Vivian della Chiesa, are included in the first group. Other discs feature Lanny Ross, Allen Roth and orchestra, Sylvan Levin and orchestra, Ted Dale, Clayton Culler, Charlie Magnante, and Glen Osser. Three dollars will initiate membership and entitle the member to three discs of his choice; discs subsequently will cost $1.50 each.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. Musicians Emergency Fund Benefit Concert, CH, E; Mona Paulee, mezzo-soprano, TH, E.

Jan. 16. Philharmonic-Symphony, Stokowski conducting, CH, E.

Jan. 17. Philharmonic-Symphony, Stokowski conducting, CH, A; Shura Cherkassky, pianist, CH, E; Sylvia Wasser, violinist, TH, A; Raya Garbousova, cellist, TH, E; Chamber Music Concertante, CCH, E.

Jan. 18. Paul Loyonnet, pianist, CH, A; Philharmonic-Symphony, Stokowski conducting, CH, E; Elizabeth Hipple, pianist; Vanda Oiticica, soprano, TH, 5:30 p.m.; Golden Hill Chorus, TH, E; the Midnight Special with Josh White, TH, 11:30 p.m.; Edna Graeton, contralto, CCH, E.

Jan. 19. Philharmonic-Symphony, Stokowski conducting, CH, A; Lotte Lehmann, soprano, TH, A; New Friends of Music (Martial Singher, baritone; Schneider-Kirkpatrick, violinist-harpsichordist), TH, 5:30 p.m.; Marie Arakian, soprano, TH, E; Viana Bey, pianist, TiH, A; Ruth Kisch-Arndt, contralto and assisting artist, TiH, E.

Jan. 20. Alexander Brailowsky, pianist, CH, E; Herbert Sorkin, violinist, TH, E; Musicians' Guild, TiH, E.

Jan. 21. Philadelphia Orchestra, CH, E; Zinaida Alvers, contralto, TH, E; NAACC, TiH, E.

Jan. 22. Jascha Heifetz, violinist, CH, E; Lea Karina, mezzo-soprano, TH, E.

Jan. 23. Philharmonic-Symphony Charles Münch conducting, CH, E; Constantine Stronghilos, pianist, CCH, E.

Jan. 24. Philharmonic-Symphony, Charles Münch conducting, CH, A; Muriel Kerr, pianist, CH, E; Luboshutz and Nemenoff, duo-pianists, TH, E; New York Little Symphony, TiH, E.

Jan. 25. Joseph Weingarten, pianist, CH, A; Philharmonic-Symphony, Charles Münch conducting, CH, E; Robert Turner, pianist, TH, A; American Chamber Music Ensemble, Harold Kohon, conductor, TH, 5:30 p.m.; Music at Midnite, TH, 11:30 p.m.

Jan. 26. Philharmonic-Symphony, Münch conducting, CH, A; Lotte Lehmann, soprano, TH, A; New Friends of Music (Pro Arte Quartet), TH, 5:30 p.m.; Wanda Landowska, harpsichordist, TH, E; Marion Kerby, TiH, A; Sofia Levine, soprano, TiH, E; Carter Farriss, tenor, CCH, A.

Jan. 27. Leon Fleisher, pianist, CH, E; Louis Persinger, violinist, TH, E; Vladimir Drozdoff, pianist, TiH, E.

Jan. 28. Emil Baum, pianist, CH, E; Anatol Kaminsky, violinist, TH, E; Beata Malkin, soprano, TiH, E.

Jan. 29. Whittemore and Lowe, duo-pianists, CH, E; Ellabelle Davis, soprano, TH, E.

Jan. 30. Philharmonic-Symphony, Münch conducting, Joseph Szigeti, violinist, soloist, CH, E; Julius Leon, pianist, CCH, E.

Jan. 31. Philharmonic-Symphony, Münch conducting, Joseph Szigeti, violinist, soloist, CH, A; Marisa Regules, pianist, CH, E; Mary Canberg, violinist, TH, E; Betty Muscart, mezzo-soprano, CCH, E.

New Choral Music

(*Continued from page* 30)

LOUISIANA HAYRIDE, words and music by Howard Dietz and Arthur Schwartz; arr. by William Stickles. (Harms, Inc., N. Y. 18c.) EARLY AMERICAN LULLABY, with a John Tasker Howard musical setting to a poem by Frances Frost. (Edwin H. Morris & Co., Inc., N. Y. 15c.)

SSA

NORTHERN DREAM, by Rachmaninoff. English translation by Wladimir Lakond and English adaptation by Olga Paul. (Edw. B. Marks Music Corp., N. Y. 20c.) I'M WEARY, YES, MOTHER DARLING, a Greek folk-song arr. by E. J. Moeran with an English version by M. D. Calvocoressi. (Novello & Co., Ltd., London. 15c.) TEARS, by Edwin John Stringham. Lyrics are taken from Wang Seng-Ju, 6th Century A.D. and trans. by Launcelot Cranmer-Byng. (M. Witmark & Sons, N. Y. 16c.)

SSAA

LAKE WERNA'S WATER, an Edward Ballantine musical setting to a Emily Brontë poem. (M. Witmark & Sons, N. Y. 16c.)

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CLEAR THE WAY!, by Charles Wakefield Cadman with lyrics by Charles Mackay. Also available for Medium voice solo in B flat and for SATB. (Lorenz Pub. Co., Dayton. 12c.) SERENADE, by A. Borodin; English lyric by Wladimir Lakond. Edw. B. Marks Music Corp., N. Y. 20c.

LET US GATHER AT THE GOAL-LINE, music by Sammy Fain, arr. by William Stickles with lyric by George Marion, Jr. (Harms, Inc., N. Y. 16c.) FIVE EXPLORERS, by Gustav Klemm with text by Elizabeth Evelyn Moore. (M. Witmark & Sons, N. Y. 18c.)

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LONGING, a traditional Russian folksong with English lyric by Wladimir Lakond. (Edw. B. Marks Music Corp., N. Y. 20c.)

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EGYPT'S MIGHT IS TUMBLED DOWN, music by Mervyn Roberts and words by Mary Coleridge. LADYBIRD, an anonymous nursery rhyme set to music by Gerald Cockshott. (Novello & Co., Ltd., London. 15c each.)

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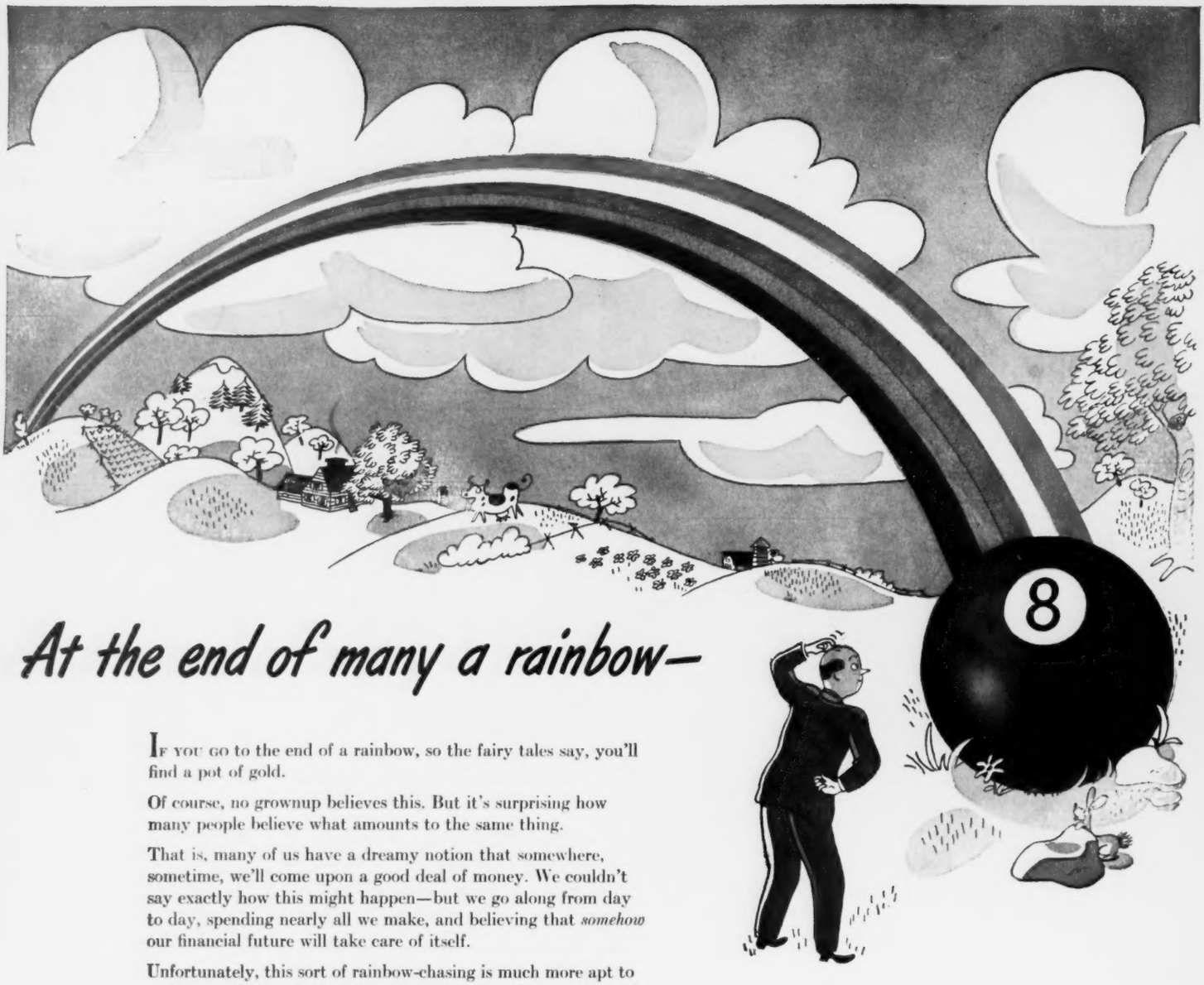

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